THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 51. NEW YORK: SATURDAY, DECEMBER 20, 1879. Price Five Cents.

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ADELAIDE NEILSON.—
McVicker's, Chicago, 8th, two weeks; Bloomington, Ill., 22d; Peoria, 23d; Jacksonville, 24th; Springfield, 25th; St. Louis, Mo., 28th, two weeks; Detroit, Jan. 12, 13; Toledo, 14th, 15th; Grand Rapids, 16th; Rochester, N. Y., 19th, one week; Buffalo, 26th, one week.

ADAH RICHMOND.—
Little Rock, 17th, 18th; Cairo, 19th, 20th.

ADA CAVENDISH.—
Boston, 15th.

ALICE OATES.—
Baltimore, 15th, one week; Washington, D. C., 22d, one week; Harrisburg, 29th.

BENGER FAMILY AND SOL SMITH RUSSELL.—
Hamilton, Ont., 17th; Toronto, 18th, 19th, 20th.

BARNEY MACAULEY—
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BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—
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BESSIE DARLING.—
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BIG FOUR MINSTRELS.—
Lebanon, Pa., 17th; Columbia, 18th; Harrisburg, 19th; Williamsport, 20th; Danville, 22d; Plymouth, 23d; Pittston, 24th; Wilkesbarre, 25th; Scranton, 26th.

COLLIER'S UNION SQUARE CO.—
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DEN THOMPSON.—
Scranton, Pa., 17th; Wilkesbarre, 18th; Williamsport, 19th; Elmira, N. Y., 20th; Rochester, 22d, one week: Oswego 29th; Auburn, 30th.

DUPREZ & BENEDICT'S MINSTRELS.
Wabash, Ind., 20th; Seymour, 24th

EDWIN BOOTH.—
Resting until March 5. Opens then at Park Theatre, Boston.

E. A. SOTHERN AND COMPANY.—
Grand Opera House, New York, Dec. 8 three weeks; Broad Street Theatre, Philadelphia, 29th, two weeks; National Theatre, Washington, Jan. 12, one week; Holliday Street Theatre, Baltimore, 19th, one week; Grand Opera House, Cincinnati, 26th, one week; Olympic Theatre, St. Louis, Feb. 2, one week; Hooley's Theatre, Chicago, 9th, one week; California, 23d, six weeks.

EMMA ABBOTT OPERA CO.—
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FANNY DAVENPORT AND CO.—
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FREDERICK PAULDING.—
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FRANK MAYO.—
En route from San Francisco. Grand Opera House, N. Y., 29th.

GUS WILLIAMS—
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HARRY WEBBER, NIP AND TUCK.—
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HELEN POTTER'S PLEIADES.—

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Boston, 15th, three weeks.

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JOS. MURPHY'S KERRY GOW.—
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KIRALFY'S BLACK CROOK CO.—

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LAWRENCE BARRETT.—
Columbus, O., 17th; Wooster, 18th; Youngstown, 19th; Wheeling, 20th; Pittsburg, 22d, one week.

MILTON NOBLES.—
Pope's Theatre, St. Louis, 15th, one week; Rock Island, Ill., 22d; Iowa City, Iowa, 23d; Desmoines, 24th, 25th; Marshalltown, 26th; Cedar Rapids, 27th; Cincinnati, O., 27th, one week;

MARY ANDERSON.—
Cleveland, 17th to 20th; Oil City, Pa., 22d; Hornellsville, N. Y., 23d; Elmira, 24th, 25th; Binghamton, 26th; Ithaca, 27th; Watertown, 29th; Oswego, 30th; Schenectady, 31st; Troy, Jan. 1, 2, 3; Pittsfield, Mass., 5th; Springfield, 6th; Northampton, 6th; Holyoke, 8th; Worcester, 9th; Fall River, 10th.

MCKEE RANKIN TROUPE.—
Baltimore, 15th, one week; Philadelphia, 22d, two weeks; Grand Opera House, N. Y., Jan. 5, two weeks.

MME. RENTZ'S MINSTRELS.—

MLISS-PIXLEY PARTY.—
Columbus, O., 25th, 26th, 27th; Olympic Theatre, St. Louis, Jan. 12, two weeks.

MAURICE GRAU'S FRENCH OPERA CO.—
Haverly's, Brooklyn, 15th, one week; Philadelphia, Dec. 22, two weeks; New Orleans, 29th, four weeks; St. Louis, Jan. 26, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

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NICK ROBERTS' HUMPTY DUMPTY TROUPE.—
Dayton, O., 18th; Xenia, 19th; Columbus, 20th; Cincinnati, 22d, one week; St. Louis, 29th, one week.

OLIVER DOUD BYRON.—
Ann Arbor, Mich., 17th; Grand Rapids, 18th; 19th; Iona, 20th; Detroit, 22d, 23d, 24th; Rochester, N. Y., 25th, 26th, 27th; Syracuse 31st and Jan 1; Globe, Boston, 5th, one week

FRANK AIKEN-ROGERS COMB.—

OOFTY GOOFT COMBINATION.—

PAT ROONEY COMB.—
Pottsville, Pa., 17th; Mauch Chunck, 18th; Pittston, 19th; Scranton, 20th; Wilkesbarre, 22d; South Bethlehem, 24th; Easton, 25th; New Brunswick, N. J., 26th; Trenton, 27th; Philadelphia 20th, one week.

RICHMOND AND VON BOYLE.—
Oil City, Pa., 18th; Titusville, 19th; Meadville, 20th; Erie, 22d, 23d; Bradford, 24th, 25th; Corey, 26th; Dunkirk, N. Y., 27th; Hornellsville, 30th; Elmira, 31st, Sac. 2; Williamsport, Pa., 2d; Wilkesbarre, 3d; Pittston, 5th; Scranton, 6th; Easton, 7th; Reading, 8th, 9th; Pottsville, 20th.

RICK'S SURPRISE PARTY.—
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Philadelphia, 15th, one week.

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SAVILLE OPERA CO.—
Keokuk, Iowa, 18th, 19th.

STRAKOSCH ITALIAN OPERA CO.—
New Orleans, this week; National Theatre, Washington, D. C., Jan. 6, one week; Academy, Baltimore, 12th, one week; Booth's, N. Y., 19th, two weeks. Globe, Boston, Feb. 2, two weeks.

STEELE MACKAYE'S MADISON SQUARE CO.

SALSBURY'S TROUBADOURS.—
Louisville, Ky., 15th, one week.

SARGENT'S COMEDY CO.—
Cincinnati, 15th, one week; Indianapolis, 22d, one week.

THE WILKINSONS IN UNCLE TOM.—

THE FLORENCES—
18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia.

TONY DENIER'S HUMPTY DUMPTY.—

VIGILANTES COMB.—
New Haven, Conn., 17th, 18th; Providence, 19th, 20th.

WEATHERSBY-GOODWIN FROLIQUES.—
Washington, D. C., 15th, one week; Cincinnati, 22d, one week; Cleveland, 29th, one week.

WIDOW BEDOTT COMB.—
Pittsburg, 15th, one week; New York, 22d, one week.

WALLACK (LESTER) COMEDY CO.—
Worcester, Mass., 17th; Fall River, 18th; Providence, 19th, 20th.

Ohio.

CINCINNATI.

Pike's: Emma Abbott presented Romeo and Juliet and Chimes of Normandy twice, and Paul and Virginia thrice, during the past week, to houses that ranked second to none of the season. Commencing to-morrow evening, Harry Sargent's Comedy co. will be tried one week for Contempt of Court. 22d, Hobbies.

Grand Opera House: Tony Denier's Pantomime troupe close this (Sunday) evening a very successful engagement. Their matinee 13th was the largest of the season. 15th, Haverly's Georgia Minstrels. 22d, Nick Roberts' Humpty Dumpty troupe, followed by Lotta.

Heuck's: Large were the audiences that welcomed Our Next President, and excellent was the humor sent skipping through the crowd. Mr. Dillon will play at the Grand in January. 15th, The Pathfinders, an organization similar to the Troubadours, remain one week. 22d, C. L. Graves comb. in Queen's Evidence.

Coliseum: Nick of the Woods, presented by the stock, together with the olio, drew large houses during the week. The performances of the French Davene Family were really astonishing. 15th, Jennie Hughes and the stock will open in The French Spy, and an olio for dessert. 22d, Julian Kent.

Items: The Sunday ordinance has been rescinded and all theatres, with the exception of stately Pike's Opera House, will be in full blast to-night (Sunday).—Harry Rainforth will take a comedy co. to the neighboring towns during the holidays.—East Lynne will be performed at the Grand Opera House, this city, Sunday evening, Jan. 4, by Julia A. Hunt and her traveling co.—The benefit of James Douglas, Friday evening at Coliseum, was a bumper.—Mary Radcliffe opens in Upper Sandusky Christmas eve, under the management of J. H. Lime.—Nick Roberts does Hamilton, Troy, Dayton, Xenia and Columbus this week.—The Davene Family start 15th for San Francisco.—Tony Denier's party open in New Orleans Saturday, 20th, closing Sunday evening, 28th.—Marie Prescott has returned to the city from Philadelphia.—Manager Burnham of Pike's is slowly convalescing from a serious approach to typhoid fever.

CLEVELAND.

Opera House: Annie Pixley in M'liss has just completed a rather unprofitable week's engagement. Miss Pixley has an interesting play; and she sings very fairly, while her support, including J. E. McDonough, Frank Kilday, Ben G. Rogers and others of scarcely less merit, was quite satisfactory. The house will remain closed until 17th, when Mary Anderson, supported by Milnes Levick, Atkins Lawrence, etc., will appear as Julia in The Hunchback. Balance of week, Parthenia, Juliet and Evadne. Special preparations are being made to render this engagement one of the most brilliant of the season. Week of 22d, Christmas matinee, Uncle Tom's Cabin will be resurrected in grand style. 29th and week, Nat Goodwin and the Weathersby Froliques. Jan. 5, one week, Haverly's Juvenile Pinafore co.

Academy: This house was filled every night of last week with audiences that laughed unceasingly at the comical sayings and adventures of the Widow Bedott. The eccentric old lady is most cleverly portrayed by Neil Burgess, who is ably supported by George Stoddart, as the sanctimonious elder, Harry Rich, Charles Dickson, and a co. of unusual excellence. This week, Laura Alberta in Fifine. Christmas week, Adele Belgarde.

Case Hall: The New York Miniature Opera co. presented Pinafore to fair houses 12th and 13th. Some of the children sing and act very nicely. The co. return to New York shortly, to rehearse Cinderella.

Tabernacle: A host of amateurs are preparing themselves for an appearance next Thursday and Saturday in The Mistletoe Bough. An amateur entertainment always draws well here, while a professional co. of real merit is often left to the chance of starvation.

Comique: New this week: Clark and Edwards, Idaletta and Wallace, the Russells and Della Cook.

Items: The Vocal Society concert at Case Hall, last Thursday, was a most successful affair in every particular.—The Hyers Sisters will take part in the forthcoming production of Uncle Tom's Cabin at Opera House.—The Yale Glee Club of New Haven, Conn., will give a concert at Case Hall, Jan. 3.—Treasurer Canna of the Opera House has gone on a brief hunting expedition.—The Pinafore Children stopped at the Strebinger House last week. They were a jolly little crowd.—D. R. Locke, the successful adapter of The Widow Bedott, stands in the lobbies and talks incessantly about the merits of his new play.—Mrs. S. C. Ford has just returned from Baltimore and Washington, where she has been singing as Josephine with Haverly's Church Choir co.—We are indebted to H. S. Hewitt, press agent of the the Miniature Opera co., for special favors.—Charles S. Dickson does the unimportant part of Fred Harriman in the play of Widow Bedott with exceptional grace and finish.

COLUMBUS.

Comstock's: John A. Stevens 8th and 9th in Unknown, drew fair houses. Oliver Doud Byron skipped Across the Continent in one evening 11th, to the disappointment of a small house. Support quite dizzy. Rial & Draper 12th and 13th, with their miserable Uncle Tom, trained donkey, genuine blood hounds, angels, etc., drew crowded houses of country folk who came in to see Grant. Only two correspondents had the nerve to sit through the piece. Nick Roberts' three-clown pantomime 20th. Bob Ingersoll will give us Hell 19th.

Grand: Mary Anderson 10th and 11th, drew good houses in spite of bad weather. The Hunchback and Evadne were presented. Support is much better than usual, and includes Milnes Levick, Atkins Lawrence, S. C. Chester and Lizzie Creese. The Master Walter of Levick was finely personated and costumed, reminding one of an old Rembrandt picture. The Sir Thomas of Atkins Lawrence was excellently rendered. The Hunchback was especially well put on, while Miss Anderson's Evadne is greatly improved since last season. She has lost none of her popularity, but is playing to increased business. Jos. Murphy caught the people 12th and 13th with Kerry Gow and Shaun Rhue. Owing to "Grant boom," house was packed 12th. Murphy's co. is good, and the play is well presented. Miss Loduski Young made a pleasing Norah. Charlene Wiedman is a very good soubrette, and acts Alice Doyle nicely. Charlene is another of H. J. Sargent's stock, and played in this house five or six years ago. Lawrence Barrett returns 17th in his new play, Yorick's Love. Annie Pixley Christmas matinee and 25th, 26th and 27th.

Items: Willis Cobb, special press manager of Sells Bros., and proprietor of the dog circus, has come to spend the Winter.—Mary Anderson and co. passed through the city 9th for Chillicothe. Trains made such close connection that the co. had to run for one, creating not a little amusement.—Three Philadelphia boys, who were left destitute by Rankin's collapse, were sent home by police, in accordance with telegrams received.—Col. Nick Humpty Dumpty Roberts was registered at the Neil 9th.—MIRRORS all sold by Saturday evening to persons anxious to see the Morris-Miller letters.

AKRON.

Nothing this week. Mary Anderson appears on the 16th in Ingomar. Candee's Juvenile Pinafore troupe are booked for the 30th, 31st and Jan. 1.

SPRINGFIELD.

Black's Opera House: Oliver Doud Byron 8th, to fair house. Well billed, and gave a good show. Gen. Kilpatrick in lecture 9th; big house, although the local manager was but 25 cents ahead. Richmond & Von Boyle comb. presented Our Candidate 10th and 12th, to fair houses. Richmond & Von Boyle are immense. Good support; well advertised. Booked: 13th, John T. Hinds in his great creation, Shaughnann, supported by Foote & Abbey's New York co.; Harry Webber's Nip and Tuck co. 22d; Julia A. Hunt comb. 24th and 25th, with Christmas matinee. Item: Capt. S. J. Simmonds, business manager Abbey's New York comb., was in town Monday.

ZANESVILLE.

Music Hall: Jos. Murphy in Kerry Gow played to a large audience and gave general satisfaction in one performance 10th. Mary Anderson cancelled date the 11th, owing to the non-completion of our new Opera House. Will come in February. Messrs. Schultz & Co., proprietors of our Opera House, received a life-size portrait of Lawrence Barrett, which is to grace the walls of the grand entrance, with other notabilities Nothing billed for coming week, managers all waiting for Opera House, which is to be opened 22d.

DAYTON.

Music Hall: Helen Potter's Pleiades 4th; large house. Mary Anderson in Evadne 8th; large and select audience. Richmond & Von Boyle 9th; fair house, good entertainment. Thanks to Mr. Richmond for courtesies extended. Booked: Nick Roberts' Humpty Dumpty 18th; Mrs. Candee's Juvenile Pinafore 22d and 23d; Annie Pixley 24th. Memorial Hall: Julia Hunt comb. 5th and 6th; good business. Booked: Edwards' Drolleries 12th and 13th, and Nick Roberts 17th.

NEWARK.

Wallace Opera House: Oliver Doud Byron in Across the Continent 9th, to fair business. Joe Murphy in Kerry Gow 11th, to a large and well-pleased audience. They report big business, which could not be otherwise in the hands of such a gentlemanly manager as G. A. Mortimer. Coming: Ford's Juveniles, 20th; Milton Nobles, Jan. 6; Gus Williams, 15th. Music Hall: Closed. It is now in the hands of the frescoers, and will be ready for opening Jan. 1.

SANDUSKY.

Emerson's Minstrels failed to appear 9th. Ford's Pinafore co. cancelled, to our great relief, 15th and 16th. Theo. Morris' Dramatic co. 23d.

West Virginia.

WHEELING.

Opera House: Jos. Murphy played a two nights' engagement to fair business. Mary Anderson opened a two nights' engagement 12th, and played to crowded houses.

Indiana.

INDIANAPOLIS.

Park Theatre: Lotta in Zip, Musette and The Little Detective, to large-sized audiences. Lawrence Barrett followed 11th, opening in Richelieu. The audience in attendance was fair in size. In intellectuality it was very large. The most eminent men of the metropolis were on hand, and gave evidence of great pleasure by loudly applauding the great artist. Ruy Blas and David Garrick 12th. Money was the matinee attraction. Yorick's Love was the closing play of the engagement.

Opera House: The Hearts of Oak comb. was announced to open 8th, but failed to arrive, and submitted the reason that there was not sufficient time to satisfactorily arrange the stage. However, the co. opened 9th, and during the engagement drew large audiences. It was a pronounced success.

Garden Theatre: A large concourse of people were in the city throughout the week, attracted by the Grant reception. All kinds of amusements were liberally patronized, and this place succeeded in obtaining its share. Billy Courtright, an established favorite in this city, was the foremost attraction offered. He was royally received by his many friends. He gave that bedlamatic specialty, Flewy. Mason and Wesley and the McCain Sisters were the new faces. The burlesque, written by W. C. Turner, contained some taking local hits, and elicited a great amount of laughter. Opening 15th, Prof. Sam Rhinehart, McIntire and Heath, Jennie Farran, Ed Wilson. Pink Dominos will be given.

EVANSVILLE.

Opera House: Coming—Mme. Rentz's Minstrels 17th, the Florences 18th and 19th, John T. Raymond 20th, A. W. Aiken 25th, 26th, 27th. Evans' Hall: Wilhelmj 15th, Donavan's Tenneseeans 25th and 26th, McAllister the Wizard 29th, for one week. Items: Saville Opera co. 11th and 12th to light business, but gave good satisfaction. They produced The Sorcerer and Bohemian Girl, and were followed on the 13th by John A. Stevens in Unknown to light house.—The Florences play Mighty Dallar on the 18th, and on the 19th produce for the first time on any stage, Ben Woolf's new play, A Million, with the following cast:

Max Adolph Opstein, a German professor. ..... W. J. Florence
Mrs. Finn Dasey, a leader of fashion ..... Mrs. W. J. Florence
Bertha Opstein ..... Helen Just
Dora Lind, Opstein's niece ..... Mollie Maeder Steele
Geraldine ..... Florence Noble
Lance Jerningham ..... Davenport Rebus
Granville Sumner ..... Frank Colter
Karl Powyss ..... Frank Lamb
George, a bell boy ..... Mr. Jones

Scene I.—A parlor in a sea-side hotel.
Scene II.—Garden of the sea-side hotel.
Scene III.—Drawing-room of the hotel.

TERRE HAUTE.

Opera House: Barney Macauley as Uncle Dan'l to good house. This artist is always well received here, and is well worthy of it. 11th and 12th, John A. Stevens in Unknown to fair houses. The performance was much better than the encouragement it received. 13th, we will have Saville Opera co. Adelphi: Mons. Henrico, Wells and Ryland and Dunn and O'Brien are the new cards.

FORT WAYNE.

At the Olympic Edward Arnott has been playing Dick Marston in Victims of Faro, supported by Hattie Morris and the Olympic stock; crowded houses have greeted them all week. Billed for the Academy 15th, Oliver Doud Byron in Across the Continent. Our Next President (John Dillon) holds the boards 16th. THE MIRROR is commencing to boom hereabouts.

LAFAYETTE.

Nothing here this week. John T. Raymond comes 18th; Nip and Tuck, 24th, 25th, 26th; Haverly's Juvenile Pinafore, Jan. 2; Theodore Thomas, 3d; Mme. Rentz's Minstrels, 12th; Maggie Mitchell, 14th; Haverly's Colored Minstrels 28th.

PERU.

Helen Potter's Pleiades 10th, to a crowded house. Route: La Porte 11th, South Bend 12th, Goshen 13th. Mme. Rentz's Female Minstrels come 18th. Berger Family with Sidney Burt Jan. 6.

Kentucky.

LOUISVILLE.

Macauley's: Haverly's Georgia Minstrels came the 8th for three nights to fine business, Business was immense when Lotta filled a short engagement. Booked, 15th, Salsbury Troubadours; 22d, John T. Raymond.

Davis' Theatre: On Monday evening, 8th, a large and fashionable audience was in attendance, the attraction being Adele Belgarde, under Harry Sargent's management, and throughout the week business continued large. On the opening night she impersonated the character of Hamlet in a manner surprising even to the management, able assistance being rendered by Mrs. Sargent as Ophelia. On Tuesday evening the star appeared as Rosalind in As You Like It. On Wednesday as Romeo, when Mrs. Sargent again appeared to advantage as Juliet; Friday as Viola in Twelfth Night, and Saturday As You Like It. Miss Belgarde is possessor of a very intelligent face. In her movements in male parts she is quite graceful, and her gestures are very apt and appropriate. She has an excellent voice of remarkable clearness, and has it well under control. Taken altogether, Miss Belgarde has been a surprise to Louisville, and she has been flattered to such an extent that the management has seen proper to cancel their Indianapolis dates and remain here another week, during which time she will appear as Parthenia, and as Julia in The Hunchback.

Library Hall: This house has been closed during the past week. Booked: 16th and 17th, Tony Denier's Humpty Dumpty co.; 25th, 26th and 27th, Duprez & Benedict's Minstrels.

Masonic Temple: Nick Roberts' Humpty Dumpty co. came the 13th to good business.

Metropolitan: Anna Boyle in drama, Oppression, was on the boards this week to fair business as Constance. Miss Boyle did not meet the requirements of the part. This drama is the work of Frank Foster, leading man at this house, and proved one of the best productions of the season, and was a surprise to Mr. Foster's immediate friends, who did not suspect him of being an author as well as an excellent actor. It is of the melodramatic order, and suitable to present before refined audiences. Opening 15th, J. C. Coburn and wife in drama, Our Detective.

Knickerbocker: Big business is the report from this house for the past week, with the following people in the specialties: Williams and Pickert, Jennie Farren, Billy Wells, Sheridan and Reilly, D. B. Emery, Laura Russell, Emma Hoffman, Alice Somers and Carlotta Banks. Opening 15th, W. Courtright, B. S. Hodges and Lewis Bliss, Harry Wheeler, Dan Crelan, Baby Florence, Cherrie Chapman, George S. Garland, Harry Lee, the Seamons, and Hallen and Hart.

Items: Harry Sargent is very jubilant at the success of Miss Belgarde this week, and predicts a furore for her throughout the country.—Mme. Rentz's Minstrels are playing the small towns of Southern Indiana. They showed at Jeffersonville 11th, New Albany 12th.—Frank Foster will close at the Met. Jan. 1, and will star in his drama, Oppression.—A reception will be tendered Miss Belgarde next week at the elegant residence of Mr. Bamberger (of this city), and promises to be one of the toney things of the season. Eichorn's Orchestra has been engaged for the occasion.—Pat Murphy, the champion newsboy of Louisville, who is well known by all professionals, reports a dead stock of the Ghoul on hand, and says he finds it impossible to obtain enough MIRRORS to meet the demand, his sales having doubled in the last two weeks. Pat always speaks the truth.

OWENSBORO.

Signor Beletti is booked at Mendelssohn Hall 24th and 25th. Duprez & Benedict's Minstrels 29th—instead of 31st, as I had it. Pencilings: Manager Hill is negotiating with Edwin Booth to open his new theatre. Harry Gurchetch has left the city to meet an engagement at the Comique in St. Louis.—Our correspondent is thankful for courtesies by the management of both theatres in Owensboro.

LEXINGTON.

Opera House: Mme. Rentz's Minstrels 6th; very thin performance to good house. Nick Roberts' Humpty Dumpty to fair house, yet smaller than they deserved. Tony Denier's Humpty Dumpty 15th. Haverly's Colored Georgia Minstrels 13th; will undoubtedly crowd the house. Robinson's Minstrels booked for early date in January.

Tennessee.

MEMPHIS.

Leubries' Theatre: This week we have the Florences playing in The Mighty Dollar until Saturday (13th), when The Ticket-of-Leave Man will be given. Mrs. Gen. Gilflory's French is rich and takes well; her dresses create universal admiration, and her acting is certainly first-class. There is a rumor here that they are rehearsing a new and original play, to be brought out soon—probably in Chicago. They perform 15th and 16th in Nashville. Cole's Circus 10th and 11th, drawing a perfect jam. Next week the Bowers-Thompson troupe, opening 15th, for five nights, in Lady Jane Grey. Christmas week, Barney Macaulev.

NASHVILLE.

Grand Opera House: Leonard Grover's comb., 11th, 12th and matinee 13th, playing to poor business. They will probably make a return visit Christmas week. They go to Louisville 15th, one week. 15th, Mme. Rentz's Minstrels, for two nights. Masonic Theatre: Saville's Opera co. held the boards fore part of week, to very good business. 8th, The Sorcerer; 9th, Pinafore; 10th, Pinafore at matinee, Bohemian Girl evening. Barney Macauley 12th and 13th, to delighted audiences. 15th, the Florences, three nights and matinee. I predict good business. Christmas week, Salsbury's Troubadours. Item: The Murfreesboro Theatre is nearing completion. First-class attractions are being negotiated for by Manager Osborne.

Illinois.

CHICAGO.

McVicker's: Miss Neilson has received a most pleasant welcome. As usual, the fair Lillian Adelaide has driven the critics wild, and all have dished up the prettiest of taffy. Neilson and her manager, the artful Mr. Schwab, are consequently in a beautiful state of mind. All the press-gang will receive souvenirs except "Jumpy" Jervis, whom the sweetest of the sex could not melt. Romeo and Juliet, As You Like It, and Twelfth Night have been given. The co. is an excellent one. Edward Compton made a good impression. His Malvolio was a very fine assumption. H. A. Weaver, Walter Eytinge, and others were noticeable for careful if not brilliant playing. 15th, Cymbeline. 22d, the Florences.

Haverly's: Another of Haverly's money-making combinations, the Juvenile Pinafore co., have had another successful week here. Such clever kids as Master Arthur Dunn and little Miss Zoe Tuttle are not to be met with often. As Deadeye and Buttercup respectively they are quite wonderful. The mise-en-scene and auxiliaries were carefully attended to by David Strong and the versatile Fitzsimmons. 15th, Emma Abbott Opera co.; then Rice's Surprise Party.

Hooley's: J. T. Raymond has played Weigel, in My Son, Sellers, and Pennington Pembroke, to light business. In My Son, Raymond's emotional business was thought to be very funny, much to John's disgust. Fawcett Rowe has destroyed Raymond's chances for any money this season, and this engagement may be set down as the worst he has ever played here. Bartley Campbell's Risks drew the best houses. The support, with the exception of Affie Weaver and Geo. F. Learock, was not commendable. The [illegible]nlin is now acting [illegible]nts a most imposing [illegible] the lobby. Simon

Oliver is really a well-preserved old gentleman, and the near-sighted young ladies who frequent the matinees proclaim him a thing of extraordinary beauty. 14th, Dickie Lingard Folly co. in Gilbert's Wedding March; 15th, D. Dalziel's Pajamas, said to have been successfully produced in Boston; and 23d, Our Boys. Harry Pearson, Fred. R. Wren, Frank Irving, and Minnie Warner have been engaged here for the party. 22d, Joseph Murphy.

Hamlin's; The Pathfinders, an organization "a la Troubadour" commenced 8th at this house in Scraps, a sketch which is identical with Our Picnic, played some time ago at the National by Mattie Vickers and Chas. Rogers. It might be amusing in good hands, but as talent is scarce among the Pathfinders, their performance drags. It is faint praise to say that J. N. Rentfrow, Chas. Gilday and Fannie Beane are the best of the lot. C. Kneass is an uneasy-appearing youth with a most woe-begone countenance and groggy knees. Marie Jasper can neither sing, act, nor look pretty. None of the crowd, in fact, possess the refinement necessary to a performance of this kind. The Milton Jaspers who were introduced are very graceful acrobats, and received about all the applause. Business fair. 15th, C. L. Graves' Go-As-You-Please comb. in Queen's Evidene. T. Henry French take notice.

Olympic: Mitchell & Sprague have not complained of their business this week, yet larger houses would have lent an increased radiance to their naturally pleasant faces. A large number of specialty people, whose names were given last week and need not be repeated, were seen in their various acts. Burton Stanley's (a female impersonator) Juvenile Opera co. concluded the bill in an act of P——, in which the Sutherland children, Annie, Jimmie and Josie, made hits. I shall say more of the Sutherlands next week. Flirtation, in which Stanley opened out, proved to be very rank, and was laid away. 15th, Billy Sweatnam, H. M. Brown, Cardello and Victorelli, Ed Barrett, Fanny Wood, Sellon and Burns, J. B. Marlow, Georgie Lingard, Lena Howard, J. W. Thompson, Marion Lester and the Haleys. H. Woodson and the Fieldings remain.

Academy: J. Z. Little in Roving Jack and a good olio have drawn large business this week. 15th, Texas Jack and Mlle. Morlacchi in The Trapper's Daughter.

Lyceum: Fred Wren has done well in his drama, On Time. 15th, J. P. Kilbourne in The Swamp Angel. Halsted Street: 15th, Frank and Clara Wildman in Our American Cousin. National: 15th, C. E. Emmett in Dashing Charlie.

Items: James W. Morrissey, R. E. J. Miles, Ernest Stanley, Harry Amlar, J. H. Rowe and David Dalziel have been in town. —Charles Thornton's co. were wrecked in Moberly, Mo., last week. Thornton is alleged to have boozed continually.—Owen Fawcett, Frank Aiken and Genevieve Rogers leave the J. Fubbins Wallack co. tonight (13th) at Marshall, Mich. Aiken may fill a star engagement at Hamlin's.—Rice's Surprise Party are at Hamlin's 29th for three weeks.—The Patti concerts at Central Music Hall have been well attended—E. C. Robinson of the Milwaukee Theatre was in town this week, engaging people. He secured Vic Reynolds and Trixie Vernon among others. —Because Mr. David Henderson did not object to the discharge of Philander Richardson-Gilman from the position of New York correspondent of the Tribune, the Ghoul attacks him this week. Henderson was disgusted with Richardson's imbecility, and did not hesitate to say so in the presence of Mr. Medill.—On Thursday evening papers were served on J. N. Rentfrow and wife (Marie Jasper), Charles Gilday and wife (Fannie Beane) and Charles Kneass, defendants at the suit of N. Salsbury, plaintiff. Salsbury alleges an infringement upon the name and trademark of the Troubadours. The case is set for the January term of the Circuit Court.—Frank Crocker, once of Pratt and Crocker, parlor skaters, is the lessee of the West End Opera House, and is doing well with the place.

BLOOMINGTON.

Durley Hall: 10th, Lawrence Barrett, whom the Bloomington public are always glad to see. Quite a fair audience greeted him in Richelieu, despite bad weather. Opera House: 12th, Mrs. Helen Eddy, who formerly resided in this city, gave a reading to a full house. She shows graceful manners and pleasing appearance. Her excellent taste and thorough training in her recitations show her to be undoubtedly one of the best elocutionists before the American public, and she is bound to give satisfaction.

QUINCY.

Milton Nobles in A Man of the People and The Phœnix, 12th and 13th, to fair houses. The performance gave unbounded satisfaction, and when the famous "villain still pursues her" the "gallery gods" fairly made the house ring. "The Little Prodigy" (Evelyn Spyer) will give a performance here soon. Neilson is billed for 25th. Frank Frayne booked for 30th and 31st.

AURORA.

The Litta Concert co. played to a full house, 3d. Helen Potter's Pleiades will be here 17th, and the Salsbury Troubadours Jan. 25. Both troupes under the auspices of Aurora Lecture Association.

Missouri.

ST. LOUIS.

Pope's: The Bowers-Thompson comb. continue their engagement, the second week being marked by remarkably good business. Their play of Court and Stage is a very fine one, and Mrs. Bowers as Frances Stuart and Miss Thompson as Nell Gwynne had characters admirably adapted to their talents. Love's Masquerade was given on Wednesday night to a fine house. Mrs. Bowers' Donna Diana is one of the best assumptions of high comedy on the stage, and the excellent character of the adviser has been sensibly transposed from male to female to suit Miss Thompson. Her Perina is a gem, and may be designated one of the best of her characters. Mr. McCollum was much better than usual as Don Cæsar. During the balance of the week The Hunchback, East Lynne, and Jealous Wife were given, and Saturday night Macbeth is announced, with Mrs. Bowers and Miss Thompson alternating the character of Lady Macbeth. Charles Pope and W. H. Power in Macbeth, and Mr. McCollum as Macduff. Milton Nobles 15th, in A Man of the People.

Grand Opera House: The Troubadours did a good business during the week of 8th, appearing in Cross Questions and their extravaganza of The Brook. Salsbury, Webster and Nellie McHenry were as good as ever, and Miss Dingeon and John Gourlay have improved greatly. John A. Stevens in Unknown 15th.

Olympic: Fanny Davenport drew good houses, appearing in Pique, As You Like It, Divorce, Cymbeline, and Saturday night as Lady Gay Spanker and Nancy Sikes. Lotta opens in Zip 15th.

Gossip: Carlotta Patti gives a farewell sacred concert Sunday evening, 12th, at Pope's Theatre.—P. J. Toomey, scenic artist of the Olympic and Grand Opera House, has been down with fever for five weeks, and is now recovering.—Emma Maddern, the soubrette of Fanny Davenport's co., and an old favorite in St. Louis, was very warmly received during the week.—Taking of depositions in the case of Carlotta Patti vs. Post-Dispatch will commence on Monday.—Collier's Union Square co. open at Grand Opera House 22d in Banker's Daughter.—Misses Montague, Samuels, Mrs. Rice-Knox, and Messrs. Turner, Hatch, Gardner, Peakes, and one or two others of the stranded Maretzek co. have returned to New York. The chorus is still here, but the orchestra managed to get back. The benefit at the Opera House last Sunday night only netted some $115.—Saville's English Comic Opera co. will open at Pope's 22d.—The Theatre Comique does a good average business. Angie Schott and several other new people made up a good bill during the past week.

ST. JOSEPH.

Tootle's: Fred Paulding, supported by an able co., under the management of Frank Lawlor, appeared 5th in Fool's Revenge, 6th in Hamlet, and matinee Lady of Lyons, to highly appreciative audiences. Robert McWade in Rip Van Winkle 9th, Fanny Davenport 15th and 16th, and Collier's Banker's Daughter co. 17th and 18th. 15th and 16th, Fanny Davenport will appear in Pique and As You Like It; 17th and 18th, Collier's Banker's Daughter; 23d and 24th, the Saville English Opera co. in The Sorcerer and Bohemian Girl; 25th, Haverly's Colored Minstrels.

HANNIBAL.

Collier's Union Square co. play Banker's Daughter 19th. Evelyn Thyer, the "Little Prodigy," will play Lady Macbeth at Mozart Hall 23d. Saville-Lee Opera co. and Maggie Mitchell are also booked.

Michigan.

DETROIT.

Opera House: The Detroit Musical Society filled the house 8th, the event of its first concert of the season. 9th, 10th, and matinee, Haverly's Mastodons filled the house, and on the latter evening it was by far the largest house that the Detroit has held this season, being literally crammed, and standing-room in all parts of the house was at a high premium. The entertainment itself was most excellent, the best entertainment ever given by any minstrel co. in this city, which is the highest praise I can offer. For the last half of week the house was closed. 15th, Annie Pixley in M'liss for the entire week.

Whitney's Grand: Ford's Juvenile Opera co. played a week's engagement, presenting Pinafore seven times (two matinees) and Fatinitza once. In a financial point of view it was fairly successful, but playing so soon after Haverly's Juveniles that the public were surfeited with it, and the novelty had worn off. Little Lillie Parslow is wonderful, singing and acting her roles in both Pinafore and Fatinitza with a skill that would do credit to an old stager. Master John Smith was also worthy of special praise as Captain Corcoran and Julian. The most praiseworthy part of all was the taste with which all sang their respective parts. This week, Joe Murphy three nights, and John Dillon last half of week. 22d and 23d, Oliver Doud Byron, and Minnie Palmer rest of week, and Christmas matinee, in her new comedy, Boarding-School, which reports say is a hit.

Items: Joseph Brooks is now sole manager of the Detroit Opera House, having made arrangements to that effect the past week. The lease runs till end of next season. The officers of the house remain as before. Messrs. Hough and Shaw, assistant manager and treasurer respectively, will still occupy the positions they filled so ably under Mr. Davey.—Mrs. T. W. Davey will soon remove to her old home across the river at Windsor. —Master R. E. Kidder, eleven-year-old heir of Manager Kidder, made his first appearance on any stage at the Saturday matinee of Pinafore, doing honor to himself and parents,

ANN ARBOR.

Ford's Juvenile Pinafore 6th, matinee; Fatinitza, evening. Both performances to good houses. Grau's English Opera co., or what is left of it, in Fatinitza 9th. Poor house. They appear in Port Huron, Mich., 12th, in Mt. Clemens, Mich., 13th, and then disband. Oliver Doud Byron is booked for 17th.

GRAND RAPIDS.

Powers' Opera House: Coming, Haverly's Juvenile Pinafore 15th. Luce's Hall: 10th, John Denier's Humpty Dumpty troupe gave one of the poorest entertainments I have ever witnessed. Good business.

ANN ARBOR.

Haverly's C. C. Pinafore cancelled Jan. 1. 4th, Wilhelmj, to good house. 5th, Ford's Juvenile Pinafore, two performances. 6th, ditto in Fatinitza.

Minnesota.

ST. PAUL.

Opera House: The Emma Abbott Opera co. open for three nights and matinee 22d. Miss Abbott is quite a favorite here, and will receive a warm welcome. The Dickie Lingard comb. open 29th, for four nights. Several combinations booked for January. Conley's Varieties: Good business.

LANCASTER.

At the Opera House 8th, Gus Williams in Our German Senator, to good house. Lew Simmons' Minstrels drew one of the worst houses of the season 10th. Den Thompson, well supported, played Joshua Whitcomb to good business 12th. Uncle Josh kept the audience in a roar by his unconscious humor. Pat Rooney's comb. will no doubt draw well 15th.

Wisconsin.

MILWAUKEE.

Wilhelmj appeared to a very poor house Sunday evening, 7th. Lawrence Barrett had a benefit 5th; a large audience greeted him; played a double bill—Shylock and David Garrick. 8th, Carlotta Patti was welcomed with delight by the elegant audience; a fair house; the concert was admirable in every way.

Milwaukee Theatre: Has given an unexceptionally fine show the past week, drawing large houses. The Carrolls are a mirth-provoking trio; they give some very good sketches. Sellon and Burns are very clever artists. The event of the show was a Græco-Roman wrestling match by Mlle. Marcia and Eugenia, two very robust females. Took very well. Oscar Willis, Den Howe and Millie Gale completed the list. This Friday evening Den Howe and wife are tendered a benefit; an immense bill is offered. New people 15th: Trixy Vernon, Mulligan and Morris, Vic Reynolds, Morgan and Mueller, Manning and Drew. Carrolls depart to Danville, Ill.; Sellon and Burns, Olympic, Chicago. Miss Gale remains.

MADISON.

Lawrence Barrett 8th in Hamlet, to a large house. Barrett has always been a favorite here, and assured of good houses, but the truth is he disappointed his friends in the delineation of this character. Support very weak. Wilhelmj, assisted by Marie Salvotti, prima-donna, and Max Vogrich, pianist, gave one concert 12th, to fair house. Harry Webber in Nip and Tuck, Jan. 9.

Iowa.

DES MOINES.

Academy: The Wallace Sisters 6th, to good business. Frederick Paulding, 12th and 13th. Gill & Pilling's Pleasure Party in Our Goblins, 15th and 16th. John McCullough some time in January. Moore's: Janauschek 8th and 9th; Milton Nobles 24th and 25th.

CEDAR RAPIDS.

The Olof Bull Concert co. on the 8th; was very poorly attended. Jennie Wallace co. and the Wallace Sisters hold forth at the Opera House on the 13th.

New York.

BROOKLYN.

Haverly's: Business for the past two weeks has not been as good as heretofore. Neither the attractiveness of a new play nor the potent name of Steele Mackaye was sufficient last week to improve the size of the audiences. Mr. Couldock always gives a finished performance, and his personation of Dunstan Kirke, in An Iron Will, is no exception. Blanche Galton's rendition of Mercy Kirke is a most natural and unaffected one, and played with much feeling. Maurice Grau's French Opera co. plays this week.

Park: The standard of judgment is in a great manner controlled by comparison. The darker the surroundings the brighter burns the candle light. It is seemingly on this principle that the Kate Claxton co. is organized. The co. drew good houses. Miss Claxton at times received tumultuous applause, but it was not in admiration of the artiste, but of the heroine of a few years ago. Bandmann in Narcisse this week.

Academy of Music: Brooklyn Philharmonic give a public rehearsal Monday afternoon, and their second concert Tuesday evening, at which sing Galassi, and Valleria, and Theodore Thomas conducts the orchestra. Mapleson troupe give a concert Thursday evening.

Volks: The great feature this week is Muldoon's Trip to Boston, one of a series of sketches by Messrs. Hyde & Behman. The people this week are: Niles and Evans, the Four Eccentrics, Lucy Adams and Guy Linton, Irwin Sisters, French Twin Sisters, Annie Herring, Harry Bennett, Sheridan and Jourdan.

Opera House: Give a good bill this week, while at the Olympic a female troupe still holds the boards. A sensational drama, called The Gipsy, is being enacted at this house.

Items: The Muldoon sketches are exceedingly witty, and deserve the thunderous applause they receive on their presentation. The managers have also gone to some expense in mounting them. But with the immense business done, Messrs. Hyde & Behman can well afford the outlay. The sketches would be retained longer upon the stage, were it not that the audience are composed of regular patrons, who attend weekly, and who, of course, desire something fresh each week.

ALBANY.

Leland Opera House: John P. Smith's Tourists played a week's engagement to very good business. The principals were all under the weather, Rosa Cook and May Livingston being particularly unfortunate. Miss Cook is heavy and sluggish; she may suit the English stage, but she is too dreary for a small party like the Tourists. Nick Long is very clever as Louis, and Bray is always good. Gus Bruno and Ethel Lynton were fair, and May Livingston the plumpest and prettiest telegraph boy that ever wore trowsers.

Martin Hall: Barlow, Wilson, Primrose & West's Minstrels 12th to good house. Show quite ordinary. 13th, McCall & Sheldon's Uncle Tom's Cabin co. Small and inferior co.

Item: Bartley Campbell's Vigilantes 15th and 16th; Steele Mackaye's co. balance of week.

ROCHESTER.

Corinthian Academy: After a brief rest the Academy will make a one-night spurt tomorrow, with the Bergers and Sol Smith Russell. The balance of the week will be filled with local entertainments. 22d, Den Thompson commences a week's engagement. 31st, Perdicaris' co. in Bartley Campbell's Fate. In the cast we notice Ed Thorne, O. H. Barr, Nelson Decker, Ida Jeffreys, Nard Almayne and others.

Grand Opera House: Mrs. Scott-Siddons drew a big audience 11th, followed by Emerson's Minstrels, three performances, to crowded houses. 19th and 20th, we have the Hyer Sisters, and 22d and 23d, Haverly's Mastodons, followed for four days by Oliver Doud Byron.

BROOKLYN, E. D.

Theall's Novelty Theatre: Robson and Crane drew crowded houses last week. These comedians have become famous as the two Dromios. As usual, the audience were bewildered until the meeting in the last act. F. Coulter and A. S. Lipman were the Antipholi, and were very good. Balance of cast (including Charles Ogden, Agnes Proctor and Alecia Robson) excellent. The play was finely mounted. This week the Criterion Comedy co. will give Our Daughters 15th, 16th and 17th and matinee, and Freaks balance of week. 22d, Widow Bedott comb. Berry's: Fair houses during last week. This week Betrayed will hold the boards.

HORNELLSVILLE.

Shattuck Opera House: 9th, J. W. Carner, with but fair support, in Rip Van Winkle, to paying audience. Mr. Carner is a favorite here, and had he been billed earlier would have packed the house. 10th, the Hyer Sisters, with Sam Lucas, in Out of Bondage, to fair house. 11th, Harry Webber's Nip and Tuck comb. did fair business. The play abounds in funny situations, and on several occasions the performance was checked by the uncontrollable laughter it had provoked. Haverly's Mastodons neatly and thoroughly billed for the 20th. Richmond and Von Boyle in Our Candidate are booked for 30th.

UTICA.

Opera House: Berger Family concertized here 10th, to crowded house; entertainment first-class. 16th, Emerson's Megatherians, and 26th, Haverly's United Mastodons, both being well billed. 18th, Minnie Palmer's Boarding-School co. Jan. 1, Anthony & Ellis' Uncle Tom. City Opera House: Nothing booked. Item: William Sibson, formerly treasurer of the Opera House here, joins the Anthony & Ellis Uncle Tom troupe at Whitby, Canada, as manager, for John Abercrombie of this city, who has the co. for balance of season. Success to "Billy."

BINGHAMTON.

Academy: 10th, Chanfrau, to good house and well-pleased audience. The so-called Ida Vincent's English Blondes dropped down on us 11th, and gave us one of their "characteristic" wretched entertainments to a fair-sized audience.

Lehnen's Juvenile Pinafore gave three entertainments in Lester's Hall, 12th and 13th, to fair houses. The troupe did not draw as well as expected.

SYRACUSE.

Wieting Opera House: 8th, Barlow, Wilson, Primrose & West's Minstrels. to packed house. 13th, the Bergers and Sol Smith Russell, to good house. Following announced for this week: 16th, Emerson's Megatherians; 19th and 20th, with Saturday matinee, Minnie Palmer will appear in her comedy, entitled Minnie Palmer's Boarding-School. Item: Nothing booked for the Grand Opera House.

ELMIRA.

Opera House: Frank Chanfrau 11th, in Kit, to a $275 house. Mrs. Scott-Siddons 15th, Lehnen's Juvenile co. in Pinafore 17th and 18th, Den Thompson 20th, Mary Anderson 25th, Richmond & Von Boyle 31st and Jan. 1.

ONEIDA.

Conroy's: Perley's Pinafore troupe 8th and 9th played to large crowds. Entertainment first-class. Devereaux's: Hi Henry's Premium Minstrels 12th, to large audience. Joseph Sefton and Mary E. Raymond in Rip Van Winkle 30th and 31st.

OSWEGO.

The Berger Family and Sol Smith Russell gave their always-pleasing entertainment 12th, to large business. 17th, Jane Coombs; 29th, Den Thompson; 30th, Mary Anderson.

AUBURN.

We have passed a week without any entertainment whatever. The sale of seats for the Berger Family and Sol Smith Russell on the 15th, opened fair on the 12th.

OWEGO.

Ida Vincent English Blondes 10th, to a thoroughly masculine audience.

Connecticut.

HARTFORD.

Roberts' Opera House: We had on Wednesday evening the Springfield Opera co., under Mrs. Mattoon's management, in Pinafore, and they gave a fair rendering of that well-worn opera, to poor business. On Thursday the Park Garden co. of Providence, under Capt. Reeves of the American Band, gave a much better performance of the same to if possible worse business, though a stormy evening was against them. On Friday evening Lester Wallack played My Awful Dad to a full house, and fully sustained the fair name he has long had in this place. This week we are to have the Victoria Loftus Mastodons or Amazons on 17th, and Fatinitza by the Boston Ideal co. is announced for 19th.

New National: Business has been immense this week, and Sir Joseph Weissbeer, the drawing card, is announced for another week. A short but first-class olio preceded the burlesque. The burlesque is exceedingly funny, and the Admiral, in the hands of Fred Warren, becomes as pompous a Dutchman as ever his English prototype has been. Josephine, by Ada Lynwood, is splendidly sung and very well acted; the Ralph of Frank Lewis is a little amateurish, but passable; the Captain, by Frank Harrison, is well sustained, and the Buttercup—or rather Buttertub—of Lou Sanford was superior to more than half we have seen, even in the opera (?) cos. Billy Chace's rendering of of Dick Goggle-eye was inimitable. The chorus was excellent, and Carl Huger's full baritone sounded to advantage in his character of Boatswain. Irene Santella, as Aunt Maria, gives a sailor's hornpipe, and several snatches from popular songs added much to the enjoyment of the play. Departures: The Peasleys, to New York; the Daytons, to Troy; Florence May, to Brooklyn; the Morellos and Billy Chace, to Providence; Ned West, to Springfield. New people this week: Yank Adams, Daisy Remington, Hines and Blossom and Ed Chrissie.

NEW HAVEN.

Coe's Opera House; The Gotthold Octoroon comb. gave two performances 8th and 9th, to light business. 11th, Sprague's Georgia Minstrels gave a remarkably uninteresting entertainment to a small house. Lester Wallack in My Awful Dad, with Pearl Eytinge as leading lady, delighted two large audiences 13th. Items: 17th, John McCullough in Virginius.—The Loftus Mastodon Minstrel troupe is booked for 22d and 23d, at the Grand Opera House.

BRIDGEPORT.

Lester Wallack 9th, in My Awful Dad; fair business. 10th, Sprague's Georgia Minstrels, to light business. 18th, Meade's Church Choir in Smugglers. 20th, C. H. Smith comb.; 24th, Haverly's C. C. Pinafore; 31st, Criterion Comedy co., Our Daughters; Jan. 1, Clinton Hall's Strategists. Baird's New Orleans Minstrels, booked for the 23d, changed date to the 17th. California Minstrels 18th, C. L. Davis 19th and 20th, Harry Bloodgood comb. Jan 5.

Rhode Island.

PROVIDENCE.

Opera House: Closed the past week, and theatricals have been at a standstill, Manager Black preferring not to open with a poor attraction. 15th and 16th, Lester Wallack in My Awful Dad. 18th, benefit of Police Association, at which the Park Garden co. will give Pinafore. Between the acts a concert will be given by the American Band and Reeves' orchestra. 19th and 20th, John McCullough and co. Friday, Othello; Saturday matinee, Honeymoon and Conjugal Lesson; evening, The Gladiator. The Criterion Comedy co. soon; also Clinton Hall's Strategists.

Low's: Occupied two nights of last week by the California Minstrels, a co. that have been but three weeks on the road. They have some good talent, and will give a better entertainment when they have worked together longer and get some new acts. 17th and 18th, Sprague's Georgia Minstrels; 20th, afternoon and evening, the Ideal Opera co. of Boston in the Inevitable for matinee, Fatinitza for evening.

Theatre Comique: Arrivals 15th: Murello Brothers, gymnasts; Mullen and Magee, Bob Ferguson and Sally Mason, Harris and Wood, Della Turner. Billy Chace and Andy J. Leavitt return. Dave Reed, the old-time favorite, continues. Bob Ferguson's Twiddledum Twitters concludes the bill.

NEWPORT.

11th, Oofty Gooft Under the Gaslight co., before a fair audience. Route not decided upon. 20th, Jubilee Singers.

Massachusetts.

BOSTON.

The Duke's Motto, which was produced at the Boston Museum on Monday night, 8th, is an exceedingly interesting melodrama. The piece is full of powerful situations, skilfully arranged, and is steadily absorbing from beginning to end. The plot is familiar to the Boston public, and of course there is nothing new to be said about it. The first production of the play was at the Howard Atheneum in the Spring of 1863, with T. H. Allen as Lagadere and Mrs. Chanfrau as Blanche. Subsequently it was brought out at the little Tremont Theatre, with Charles Wheatleigh as Lagadere, but met with no success. It remained, however, for Fechter to conquer the people, which he did at the Boston Theatre in 1620, and the conquest was all the more noticeable because it triumphed over the impressions previously received from Allen's and Wheatleigh's imitations. The exquisite grace of Fechter's attitudes, the beauty of his voice, the flash of his wrath and the air of supreme distinction, gave a charm to this performance which is unforgettable. It is pleasing to be able to write kindly of Charles Barron's rendition of Lagadere. I missed, it is true, the something which Fechter had—the sudden splendor of creative power, the burning point of passion. Yet Mr. Barron's performance was a very commendable one and taxed his best talents. The role of Lagadere is the central figure. He stands out in bold relief. He has all the strong situations, all the best speeches, and, as a matter of course, carries off the lion's share of applause. Mr. Barron ably filled all the requirements, and the character can be added to the multitude of excellent types which he has portrayed, and are so great that I cannot name a third of them. Blanche de Nevers is a namby-pamby sort of a part, and should have been cast to the "walking lady" of the theatre, as it is far beneath the talents of that finished actress, Annie Clarke. As Carrickfergus Mr. Graham looked dash and spirit (I remember John Collins in the part), but gave a very careful and agreeable conception of the character. I like Georgia Tyler and have always taken a great interest in her professional career; but of late I notice that her delivery of speech is growing monotonous and hard, and as the Princess De Nevers these defects were particularly noticeable. Miss Tyler looked very handsome, but much too young for the mother of Blanche. Mr. Warren lifted the role of Hector Peyrolles to one of great prominence. I know of no actor that could make an audience laugh in portraying so dismal a character as the above but the great comedian. Sadie Martinot as Zillah showed natural sweetness and grace, and demands special praise for the aptitude with which she invested the character. Mr. Haworth, George Wilson and Alf. Hudson gave praiseworthy assumptions of their several roles. On Friday evening William Warren was greeted by a crowded house on the occasion of his benefit. He has always been a great favorite with the Boston public from the first night through the whole of his career, and of late years he has displayed remarkable powers in such characters as Dr. Primrose (Olivia) and Herr Weigel (My Son). The difference between his performances in those characters and in A Fool and His Money gives an air of intellectual superiority, and his manner of representing them is such as to impress his audience with a high sense of the actor's wonderful versatility. This week Our Girls. Jan. 5, Bouncault in The Shaughraun.

There was a change in the programme at the Globe Theatre, Mercy Merrick having failed to draw. Much Ado About Nothing and Clancarty were substituted, but with poor success. I think if Miss Cavendish had selected Miss Gwilt for her second week's performance, the result would have been a pecuniary as well as an artistic success. The people don't care for Shakespeare nowadays, and Clancarty has never been a favorite in this city. Much Ado About Nothing is of course known to all lovers of Shakespeare. It will always retain its position as a great play, plain in construction, clear in intention, and superb in the manner it treats the most impressive situations. It was Mrs. George Barrett who first made Beatrice "known" to the people of Boston through her exquisite acting. After Mrs. Barrett, Mrs. Barrow made a revelation of the character, and startled everybody by her personation. All eyes admired, and all tongues praised. Miss Cavendish has complete mastery of the mechanism of the stage, and a more graceful woman with a more musical voice has seldom appeared. Her personal graces naturally predispose an audience in her favor, and, judged by the severest standard of criticism, she is an actress of unquestionable talent. In the class of parts like Beatrice and Lady Clancarty, she will always be successful. As Beatrice, I think Miss Cavendish's representation the best that has ever been given in this city since the days of Mrs. Barrett and Mrs. Barrow. Miss Cavendish well delineates the impulsive heroine, and the mischief and abandon of a full-spirited girl has full sway in her assumption of Beatrice. She fairly bubbles over with playfulness, and it is no small pleasure to watch the overcoming mirth in its effect upon the audience. Miss Cavendish's Beatrice is distinguished by many striking points of excellence, displaying a careful and finished art. Nothing could be better than the scene with Benedict, where Beatrice incites him to kill Claudio. In this the actress rose to her greatest height, and was loudly called for at the end of the act. If Miss Cavendish does not play Mercy Merrick well, she can Beatrice, and that alone entitles her to rank as a first-class artiste. Mr. Piercy struggled hard with Benedict, but failed to grasp the character with that flexibility of conception and expression necessary to its requirements, while the nature of Mr. Piercy's talent places him in conspicuous superiority to all of the great Benedicts of the age. Mr. Piercy has no gaiety, no humor. His features do not express any feeling for comedy, and it is this inflexibility which makes Mr. Piercy's Clancarty so effective. Clancarty is a bluff, outspoken Irish gentleman, and Mr. Piercy seemed to enter into the spirit of the part heartily, and his powers were fully demonstrated in his able treatment of the character. Miss Cavendish, as Lady Clancarty, was seen to particular advantage. Her playing throughout was admirable, and to the character she brought expression and an intensity of feeling that gave the impersonation an individuality that was as striking as it was appropriate. Throughout the piece she compelled applause with almost every speech and gesture, and, in the scene where she pleads for her husband's life, the audience watched her with almost breathless attention, owing to her thrilling and realistic acting. With the exception of Mr. and Mrs. Eberle and John Matthews, the support given Miss Cavendish was very bad. On the first nights of Much Ado and Clancarty a lack of familiarity with the lines was noticeable throughout, even in the important parts, and marred the effect of some fine speeches. The co., except in a very few of its members, is distressingly weak and exasperating. Lawrence Eddinger waded through Don John, and looked unutterable things, which is

[CONTINUED ON SIXTH PAGE.]

NEW YORK MIRROR

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Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Galley Slave.
WALLACK'S THEATRE—Estelle.
ACADEMY OF MUSIC—Italian Opera.
GRAND OPERA HOUSE—Sothern.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Princess Toto.
DALY'S THEATRE—An Arabian Night.
FIFTH AVENUE THEATRE—Pinafore.
NIBLO'S GARDEN THEATRE—Hearts of Steel.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (B'klyn, E. D.)—Criterion Com. Co.
HAVERLY'S (B'klyn)—Grau's Fr. Opera Co.

MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrion, Rose	Hofele, F. W.
Appleton, A.	Levanion, Alfred
Belden, Clara	Mackay, F. F.
Byron, Oliver Doud	Murray, John
Burgess, Cool	McKay, Andy
Brand, Michael	Nash, Geo. F.
Cavendish, Ada	Osborn, Rose
Congdon, Stella	Russell, J. H.
Church, Edw. A.	Rutledge, J. P. (3)
Dobson, Frank	Rowe, Geo. Fawcett
Freeth, Nina	Stevens, Chas.
Fraser, John (3)	Scott, Lester F,
Gayler, Frank (2)	Schwab, Fred.
Gardner, Kitty	Sessions, Edith K.
Gran & Wolfsohn	Sanger, Frank.
Hutchings, Alice	Temple, Louise
Hall, Clinton	Turner, W. D. (2)
Hamilton, James (2)	Vaque, Elsie

We'll Not Let Up Just Yet.

"Why don't you give Byrne and the Dramatic News a little respite? Now that he is deposed and the paper fast losing whatever support it had, what have you to gain in prosecuting this warfare against him and his fast-decaying journal?" These are the questions that are directed at us daily by blind but well-meaning friends. For their benefit, as well as that of the profession and public at large, we will answer these queries, and then let them forever after hold their peace.

Firstly, we do not permit Byrne or the Dramatic News to rest quietly, because they do not deserve to be let alone: because the former is still the moving spirit of the concern—the filthiest of the Ghouls—notwithstanding statements to the contrary that have been published; and because, being part and parcel of the gang that for four years has been a hideous ulcer festering upon the profession from which it draws sustenance, we deemed it our duty to plunge our scalpel into the loathsome excresence, and continue to wield the lance until every vestige of feculence and the festering surface beneath has disappeared. The major part of this incubus has been removed, but there still remains an amount of gangrenous putridity that requires attention. Byrne had every opportunity of success, but he betrayed his trust—he debauched and defiled the journal committed to his care; he undermined and gnawed at the root of his own prospects. Finally his inevitable fall came, and from the day we published an exposure of his inner life—the 18th of last October—from that day dates the disgrace and downfall that must follow the misdeeds and delinquencies of one totally depraved.

Charles A. Byrne is socially dead.

He is to society as much a corpse as if he were reposing in the Potter's field. But in the profession the memory of the wrongs he has practiced upon its innocent members, the reputations he has attacked, the fair names he has blown upon the foul breath of slander, rankles and burns ceaselessly in the breasts of those he has done his best to injure—and their name is legion.

For these reasons we are firmly convinced that the course we have pursued is justified and sanctioned by every law of justice and of honest men.

Secondly, we have to gain the consciousness that we have carried out to the letter the policy which was inaugurated with the first issue of the NEW YORK MIRROR—an unflinching and unswerving determination to kill and remove the leprous parasites that [illegible] their life-blood from the followers of an honorable calling. We have already gained one victory—the exposure of the moral rottenness of the fellow Byrne and his pals—and for some weeks discord and dissonance has held supreme sway in the office of the Dramatic News. Ruin already stares that sheet squarely and retributively in the face, and it is but a question of time—a few weeks, or perhaps months—before the tottering remnants already swaying will crumble and fall.

Dissolution has set in, and the proprietors have been for the last few weeks trying to build up a new scheme upon its ruins. Its only monument will be a history of infamy and dishonor.

The early demise of the sheet is the desideratum that is uppermost in the mind of every person interested who understands the actual history of the matter.

Salaries in the Profession.

The salaries paid to actors and actresses are among the mysteries, not only before but behind the footlights. Here is a case where "kissing" does not go by favor; that is, in the great majority of cases. It is altogether a question of professional standing, strength of name, and, above all, metropolitan reputation. Metropolitan favor is the open sesame to the very depths of the managerial pocket. The people who toil longest and hardest receive the least adequate remuneration. Not because they are incapable, for every now and then one bursts the fetters and looms up a star—nay, a very comet. Not because they lack conscientious application and endeavor; for the best paid are not infrequently the laziest and most unconcerned of the company. Not because they are unattractive people; for nine times in ten they are best loved of management, associates and friends.

The distinction seems to be drawn, not according to the ability brought to bear upon each particular labor, but to spring from the tradition of different lines of business, and the favor met with in New York.

Leading men and women of course receive the largest salaries, while the low comedian, old men and women and utility, with few exceptions, are paid comparatively little for services rendered. A leading man, for instance, receives anywhere from $75 to $250. (Charles Coghlan's terms are $350.) C. R. Thorne, Jr., has $250; Maurice Barrymore, $150; Fred Warde, $150; while Harry Lacy, the leading man at Daly's, gets but $75. If he had a metropolitan reputation he could double this figure. Agnes Booth is one of the highest salaried women in the profession.

Among the big figures below the grade of "leading business" are Hardenberg, $100; J. B. Polk (Union Square), $125, and Lemoyne, $100. James Lewis used to command a high salary, and probably does yet. Good comedians are fully as rare as good leading men, and the demand supposed to regulate supply in the former case is fully as great if not greater than in the latter. The position of comedian, it is true, may not be considered as responsible as that of leading business, but this may be said to be more the result of popular prejudice than any intrinsic difference in the value of their respective services.

Managers gladly accede to the demands of a successful leading man, when the difference of a few dollars will cause them to hesitate in engaging other as necessary but so-called less important people.

Bandmann vs. Perdicaris.

Saturday last Daniel E. Bandmann began a suit against Mr. Ion Perdicaris for $4,563.83, money alleged to have been disbursed by him as manager of Mr. Perdicaris' company. An attachment was issued upon two bank accounts and the immense painting, "The Picture," belonging to Mr. Perdicaris. This in itself seems clear enough, but wishing to learn the views of the gentleman whom Bandmann has brought suit against, a representative of the NEW YORK MIRROR called upon Mr. Perdicaris Tuesday, and that gentleman recited the following facts:

"Bandmann chose this time to bring his suit and attachment against me, supposing that by cutting off my bank accounts he would so cripple my affairs that it would be impossible for me to command the means with which to take out my Fate company. Such a petty course was puerile, and, if successful, would not have cramped me at all. As it was, I offered other securities, and had the attachments removed Monday morning.

"What is the reason for this action on the part of your late co-worker?"

"It is this: Bandmann has acted in bad faith from the first. He got me to sign the contracts with each member of the company, thereby making me alone responsible, while he made all the contracts and agreements with the theatres at which he played, the receipts, consequently, passing through his hands. At one time Bandmann telegraphed me for $200 to have in hand to assure the railroad fares. I dispatched word that before I sent him any more money he must send me a regularly audited statement of affairs. He paid no attention to this, but telegraphed again, this time for $500. I refused to forward it."

"Are you really indebted to him?"

"Perhaps I did owe him a small amount; and if he had made the demand, properly vouched for, I should have paid it without another word. But his wish now is evidently to compromise matters with me. He thought to compel me to do this by attaching my moneys and picture. But Bandmann has made a great mistake. Upon no consideration would I settle with him now, after the course he has taken; rather would I spend $5,000 in contesting his unjust and illegal claim, than to pay him one cent in compromise. Throughout he has acted in a contemptible way that has utterly disgusted me."

This is the base ingratitude and perfidy that Bandmann displays toward the gentleman who was his patron and benefactor. Like a serpent that has been nursed and warmed, he turns and stings the hand that fed him.

There will perhaps be further developments come to light when this case is brought up.

PERSONAL.

CHANGE—Florence Baldwin will hereafter be professionally known as Florence Robinson.

SUNDAY NIGHT—E. A. Sothern and Julia Stuart occupied a box at the French concert at Booth's.

KENDALL—Edward Kendall, basso cantante, can be engaged by addressing 154 Court street, Boston.

BABY—Grimaldi Adams' wife has presented him with a daughter; at Grimaldi Villa, Chicago, Dec. 5.

BARR-WARD—O. H. Barr of Booth's company lately led to the altar Miss Nellie Ward of New Haven.

BOWLER—The one-time tenor in English opera, Brookhouse Bowler, is now one of ye ballade singers of a minstrel troupe.

BENT—The sweet sounds of the Bent Bros'. cornets are enlivening the female walkers at Madison Square Garden this week.

SPENCER—Several Eastern managers and journalists will attend Lillian Spencer's benefit at Library Hall, Pittsburg, 19th.

FIELD—Kate has brought over with her a monologue called Eyes and Ears in London, written by George Grossmith, Jr., and herself.

ORNITHOLOGIC—A Spanish gentlemen threw a canary bird, tied up in ribbons, to Amy Lee, from a box Saturday night at Niblo's.

WOOD—Mrs. John Wood has forsaken the stage in favor of a steam washing establishment. O prosaic descent from the sublime, etc., etc.

ROBINSON—George Robinson goes out with the Almayne company after all. A misunderstanding threw the engagement off for awhile.

SARGENT—Manager Sargent is elated with Belgarde's success, and will continue with her for the season, hoping he has found a second Modjeska.

EYTINGE—Pearl Eytinge has made a decided impression through the East, traveling as leading support to Lester Wallack. The press speak of her talents in the highest praise.

CASSIDY—George has brought credit upon himself for the manner in which he has gathered together the Almayne company. He is an energetic and conscientious business man.

GRANT—The Philadelphians are going to serve up Pinafore to Ulysses in its newest and most improved shape. It will be the General's first dose. He goes through the ordeal to-day (Wednesday).

EDWARDS—Mrs. Lizzie Edwards, wife of Stage Manager Edwards of the Theatre Comique, died on the 11th. Her line was juveniles, and her last appearance in public was at the Elks' benefit last month.

TALMAGE—Tiddywitt T. is not satisfied with his present management—the Brooklyn Presbytery—and he intends hereafter making his own dates and choosing his own attractions, independently of that body.

ROBERTSON—Mrs. Boucicault (Agnes Robertson) arrived from Europe Sunday. It is rumored that she will appear during the season at Wallack's in a new play by her husband, in which that gentleman and their daughter will also take part.

REMENYI—At the close of a concert in Ann Arbor, Mich., the students of the university there in their enthusiasm took the horses from his hack and dragged it to the hotel. After thanking the boys in a little speech, the lads carried him on their shoulders to his room.

BELGARDE—The decided success of Adele Belgarde in Louisville has been recognized in a reception tendered her by a leading citizen there. Miss Belgarde's triumph is the result of hard study under the conscientious mentorship of Emilie Leicester.

JEFFREYS—Miss Ida Jeffreys, whose picture we present this week, is a bright and talented actress who starts out with the Almayne Comedy company this week, playing the adventuress, Juno Temple, in Bartley Campbell's Fate. She will make a most desirable member of a very strong company.

TETTENBORN—The play of Tina the Milk-Vender is—it would be difficult to describe what it is. But its production serves to introduce some really good singing by Miss Lina Tettenborn. She is not only a good singer, but has rare talents as an actress. It is a pity that the latter is marred by a strong German accent. Once she conquers this, or modifies it, she has a future before her.

HART—Rev. Bob Hart should be appointed chaplain of the B. P. O. Elks.

DAVENPORT—Although Mrs. E. L. Davenport is devoting herself to the preparation of pupils for the stage, she has not, as it seems currently to be understood, retired from the stage, but is open to desirable engagements. Such a thoroughly good actress should be seen oftener in New York.

BOOTH—Marie Booth, a very pretty and clever actress, played Julie De Mortimer to her uncle's Richelieu at the orphans' benefit Thursday last, and made a decided success. In all probability she will occupy the position of leading lady with Edwin Booth on his traveling tour, beginning in Boston next March.

MORRIS—Manager Morris' letters to Editor Byrne, on the difficulties of that beset newspaper canvassing on the Western Reserve, have created a marked sensation in Columbus. From the number of copies of the NEW YORK MIRROR sold in Ohio last week, we should judge that the Colonel is looked up to as an authority on the subject. And to think that his employer should have shown so little appreciation of the canvasser's efforts!

DE FONTAINE—Mr. and Mrs. F. G. De Fontaine of 44 West Twenty-seventh street were "at home" to a brilliant assemblage of friends on Wednesday evening, the 10th inst. It isn't often in everyday life that one meets so much wit and talent as were collected in Mrs. De Fontaine's parlors on that occasion. The evening was enlivened with some fine music by Miss E. Sloman, on both harp and piano; Miss Vose and Mr. Talbot, voice and piano; Mr. Albert Hubbard and Mr. Cellier, on the piano. Miss Margaret Lanner gave several recitations which reflected much credit upon her dramatic art. The evening was a most enjoyable one. Among the hundred guests were: Mr. and Mrs. G. A. Townsend, Mr. and Mrs. John Habberton (Helen's Babies), Mr. E. A. Sothern, Miss Emma Thursby, Mr. W. S. Gilbert, Mr. Arthur Sullivan, Mr. Maurice Strakosch, Mr. D'Oyley Carte, Mr. A. Cellier, Mr. P. S. Gilmore, Mr. and Mrs. J. K. Emmet, Gen. H. W. Slocum, General Duryea, Judge Noah Davis, Mr. Copleston of the World, Mr. S. L. M. Barlow, Mr. and Mrs. Willie Winter, Mr. Abbey, Mr. Augustin Daly, Mr. John Duff, Mr. and Mrs. Ch. Fritsch, Mr. and Mrs. G. W. Carleton, Dr. and Mrs. Deems, and Dr. Charles Phelps.

—Smalley writes to the Tribune from London: "Sarah Bernhardt has resumed negotiations for an American visit. Her present plan is a short tour next December, to include New York, Boston, and Philadelphia. She will remain in America two months altogether, returning in January, 1881."

—The Almayne Comedy company is now entirely organized and in working order, and presents perhaps the strongest combination that can be named on the road. They open in Buffalo 19th and 20th, and then go to Toronto Christmas week, Hamilton, St. Catherines and Rochester to follow.

—Mahn's Comic Opera company will reopen the season Christmas week at Whitney's Grand Opera House, Detroit. Alice Hosmer will be the new prima-donna. Jeannie Winston and Sallie Reber are re-engaged. Russell Glover is the new tenor. All the best people of the old company are retained. Several new operas are added to the repertoire.

—M. B. Leavitt announces his intention of visiting Europe in the Spring and securing the most stunning burlesque organization seen in America since the days of Lydia T. Says Mr. Leavitt: "I have now three resident agents in England perfecting arrangements. The organization will be known as Leavitt's Grand English Opera Burlesque Company."

—Messrs. Aldrich and Parsloe and their entire company have volunteered to give a special matinee on Thursday afternoon, Dec. 18, at the Park Theatre, Philadelphia, in aid of the "Actors' Order of Friendship." Of course My Partner will be the all-sufficient attraction. The management of the Park also generously tender the theatre and printing, and the orchestra and house attaches have offered their services for the occasion.

—Mary Anderson, in company with her step-father, Col. Griffin, and a lady friend, had a narrow escape on Back River Bridge, near Wheeling, W. Va. They were crossing the bridge in a carriage, when the horses ran away and wrecked the vehicle. Miss Anderson jumped from the carriage and landed on the brink of an opening in the bridge, and would have fallen into the water below but for the presence of mind of the driver, who caught her.

—At the funeral of Manager T. W. Davey the following stanzas, in memoriam, the composition of Edward E. Kidder, were read by the officiating clergyman:

"Poor Tom's a-cold"—from out its painful prison,
His generous spirit, freed from care and woe,
Amid eternal wonders, newly risen,
Knows now the secrets that we yearn to know.
We loved him well—worth goes not unrewarded.
His life, though free, was honest, frank and brave;
His minor faults will never be recorded
Beyond the grave.
Unto his kindred—prostrate with affliction,
Bearing a grief each friend but faintly shares—
We can but pray for Heaven's benediction,
And join our tears with theirs.

"Minnie Palmer's Boarding-School"

One of the largest audiences that has ever gathered in the Jersey City Academy of Music witnessed Minnie Palmer's Boarding-School Monday night. The performance was received with shouts of laughter and volumes of applause. The pretty star became at once a most decided favorite, and her sprightly songs and dances met with unlimited applause. The organization is in perfect working order, and each individual member contributed to the general hilarity.

Miss Palmer's ability unquestionably lies in the direction of parts like that of Jessie Fairburn, in the Boarding-School, and her abandon and dash enable her to meet all the difficult requirements of a part that is full of life and jollity. She is another Lotta.

PROFESSIONAL DOINGS.

—Fairfax will be presented at the Park, this city, Dec. 29.

—There is some talk of Mapleson taking his company to California in the Spring.

—Madame Angot will be the attraction at the North Broad, Philadelphia, Christmas week.

—Edward Du Flon is organizing a company to play one-night towns near New York.

—H. J. Bryon's Courtship is in active preparation at Wallack's, and will succeed Estelle.

—Frank Mayo left San Francisco for New York Monday. He opens at the Grand Opera House Dec. 29.

—When business lags in the Sheriff's office in Philadelphia the order goes forth to levy on a variety theatre.

—Lawrence Barrett is said to have accepted the management of the California Theatre, San Francisco.

—The thirteenth annual ball of the B. P. O. Elks takes place at Madison Square Garden early in February.

—Edgar Fawcett will shortly produce a new comedy at the Union Square Theatre. It is very highly spoken of.

—On Friday night, at Evansville, Ind., the Florences produce their new play, A Million, by Ben Woolf.

—Tom Maguire has secured Adelaide Neilson for a season of twenty-eight nights, opening in San Francisco May 8.

—If the elevator is in readiness, Steele Mackaye will open the Madison Square Theatre to the public New Year's Day.

—Marie Booth will support Frank Mayo in his coming engagement at the Grand Opera House, playing leading business.

—Adelaide Phillips appears in Gilbert and Sullivan's irrepressible operetta at the Brooklyn Academy Christmas week.

—Walter Edmunds plays Harry Duncan in Divorce at Daly's Theatre this (Wednesday) afternoon, replacing John Drew.

—Gilbert and Sullivan's musical nuisance is to be produced at Amsterdam, Rotterdam, and other Dutch cities with a big, big D.

—On Tuesday night (9th) the largest house of the season was gathered in the Detroit Opera House to see Haverly's Mastodons.

—Daly's "off" company will play Divorce at Harlem Christmas afternoon and evening, and at New Haven New Year's, day and night.

—Hell on Earth is the translated title of Von Suppe's latest opera. The first scene is laid in the infernal regions and the second on earth.

—The Standard (Fox's) Theatre, Philadelphia, was so completely gutted by the last Sheriff's raid as to make further performances impracticable.

—The Germans in Philadelphia induced Bandmann to give David Garrick in his native tongue on last Sunday night. The bad weather militated against a large attendance.

—A detachment consisting of Peakes, Turner and Annis Montague, late of the Maretzek company, are en route for San Francisco, where they will join Emilie Melville's party.

—A comic opera by Frederick Mills, entitled The Mayor, was produced at the South Broad, Philadelphia, Friday night. The music is described as being below the average.

—My Partner will occupy the boards of Haverly's Brooklyn Theatre, Christmas week, and will open the new year at Theall's Novelty Theatre, Williamsburg, for the same tenure.

—Baba was produced at the Grand Opera House, Newark, on Monday night, to bad business. Our correspondent there drops a line to say that the whole performance was miserable.

—While Emerson's Minstrels were going through a performance in a Canada town, last week, a number of light-fingered gentry were going through their wardrobe in the dressing-room.

—Manager Connor of the Royal Opera House, Toronto, is about to improve his theatre. The entrance is to be made more commodious and ornate, and the interior burnished up.

—The reorganized Bric-a-Brac combination will include the two Foys (Bertha and Ida), Alonzo Schwartz, Ted Bassett, and two or three others, with James C. Kenny as musical conductor.

—The Bric-a-Brac party have returned to town. Ted Bassett says that he and Padgett couldn't hitch, and so they parted. The company is being reorganized and goes out on the road shortly.

—Negotiations are pending between Mr. Abbey and Mr. Goodwin to dissolve the partnership existing between them in the Park Theatre, Philadelphia. The papers have not been signed, however.

—Ford's Juvenile Opera troupe, the same that appeared at Wallack's last summer, open daily matinees at the Fifth Avenue 22d, and during the engagement will give Fatinitza, Chimes of Normandy, and Pinafore.

—A new comedy, The Professor, is to be produced at the Arch, Philadelphia, shortly. If we mistake not, its initial representation was given at Columbus, O., last summer. W. H. Gillette will assume the principal role.

—A False Friend will follow French Flats at the Union Square. Charles Thorne, H. Courtaine, Parselle, Polk, Stoddart, Ramsey, Signora Majeroni, Misses Jewett, Wilton, Phillips and Marie Wilkins and Mrs. Vernon are in the cast.

—Joseph Brooks, in conjunction with Jas. A. Randall and John W. Norton (executors), will carry out all contracts for 1879-80, made by the late Thomas W. Davey of Detroit. For particulars see advertised announcement on eighth page.

—It is said that Charley Furbish is trying to get up a "Troubadour" party for the road, with Blanche Corelli in leading business. Charley was once the cock of the walk in the "combination" line, but he has been "all broke up" for some time.

—W. R. Davis, Jr., a colored man, was refused admission to the Grand Opera House on Thanksgiving night, and has brought suit against the ticket-taker for violation of the Civil Rights act. The latter has given bonds in $300 to appear for trial.

—J. M. Hill is organizing a company to play All the Rage, a new three-act comedy by Will D. Eaton, dramatic critic of the Chicago Times. It will be produced at Theall's Novelty Theatre, Williamsburg, Jan. 19, with a first-class company, and later at Haverly's (Brooklyn).

THE CITY THEATRES.

The Smugglers was produced successfully in Jersey City last week by the Church Choir company. The opera is partly taken from Sullivan's Contrabandista, and the libretto (originally by Burnand) has been tinkered at variously by Archibald Gordon and Charles Gayler. The music is very pretty, especially that which was written for the piece by J. P. Sousa. The libretto, however, is very bad. Mr. Sullivan had nothing to do with the general arrangement of the opera, the orchestration, etc. Great credit reflects upon Mr. Sousa for the excellent work he has done. The opera will probably be heard in New York in January.

Princess Toto, King Portico's daughter. ..... Leonora Braham
Jelly, her attendant ..... Mlle. Jarbeau
Folette, Divin.. } Ladies of the Court { Miss Lawrence, Miss Shandley
King Portico ..... H. W. Montgomery
Zapeter ..... William Hamilton
Jamilek ..... W. A. Paul
Prince Doro, betrothed to Toto ..... H. C. Campbell
Prince Caramel, betrothed to Toto ..... O. W. Wren
Count Floss... } Courtiers. { Alfred Holland, H. R. Humphries
Baron Jacquier } { H. R. Humphries
Prisoner ..... J. A. Oliver

Saturday night at eight o'clock at the Standard Theatre, for the first time in many weeks, the legend "Standing-room Only" was displayed. The audience was very fashionable, and had assembled to witness the first representation in this country of the comic opera, Princess Toto, by Messrs. Gilbert and Frederic Clay.

Strictly speaking, the piece should not be called an opera, as the chief interest is made to centre, not on the music, but the story upon which it is based, and although Mr. Clay has written some very pretty airs and choruses, his work has been overshadowed by that of the librettist. Gilbert's humor is distinctive, and tends in the direction pursued in the famous "Bab Ballads." The Princess Toto is written in the same peculiar vein, and the author has drawn his fun from the same fount which furnished material for Engaged, Pinafore and The Palace of Truth. Gilbert creates laughter by inverting the usual order of things. He throws his characters into a pot of nonsense, stirs them about and serves them up in the most unwonted manner, producing effects that are unique and sui generis.

The cast selected to interpret his last candidate for public favor was not in many instances one that was able to bring out the grotesque humor of the librettist, or to do justice to its musical requirements, but on the whole it managed to pass muster, and gave a very smooth and even performance for a first-night.

The principal fun of the absurdity lies in the fact that the heroine, Princess Toto, is utterly devoid of a certain mental quality called Memory. This want leads her to forget, a few moments after she is married, that she has a husband, and notwithstanding the fact that she has tied a very large knot in her pocket-handkerchief to aid her in remembering that she owns a better half, forgets all about him and elopes with a pseudo brigand who happens at the time to please her wayward fancy. One of the cleverest bits in the opera are the lines in imitation of Longfellow's "Hiawatha," spoken by Jamilek, the foreign secretary:

> If you ask me if I'm equal
> To sustain the part of red man,
> So as to defy detection,
> I would answer I would tell you
> If the being quite familiar
> With the metre and construction
> Of the poem "Hiawatha"
> Is enough to qualify me,
> Apprehend no kind of danger,
> For I'd give my Paw-puk-ke-wis,
> Paw-puk-ke-wis, the great boaster,
> Or the lovely Minnehaha
> Six to four and beat 'em easy.

This parody pleased the people so much that they insisted upon its repetition. Miss Leonora Braham, as the Princess Toto, turned out to be a clever young woman—singing very well and acting better than she sang. In direct contrast to her was Verona Jarbeau, who seemed pitifully overburdened with the small amount of music allotted to the part of Jelly, the attendant on the Princess. William Hamilton played and sang Zapeter vigorously. W. H. Montgomery seemed out of place as King Portico; Oliver Wren was occasionally funny as Prince Caramel. He will probably take advantage of all the opportunities his part affords when he is perfect in his lines. H. C. Campbell has a sweet but feeble tenor voice, and he managed the music of Prince Doro fairly well. If Mr. Campbell would dispense with a certain effeminacy and an affectation of extreme languor, that is apt to affect the spectator who has a tendency for nausea, he would be far more acceptable.

Princess Toto scored an undeniable success, and is no doubt booked for a lengthy run.

At the conclusion of the second act the audience called loudly for Mr. Gilbert, but he being absent, Mr. Clay appeared before the curtain and delivered a rather neat little speech. Mr. Henderson is to be congratulated on having secured a work that will doubtless prove profitable.

An audience that completely filled the theatre gathered at Niblo's Monday night to witness the first production of an Irish historical drama, Hearts of Steel. It was announced in several of the papers that the play was the work of Edward Falconer, but that gentleman never saw, much less wrote a line of it. The piece was picked up by George Clarke in England, and was originally called Terry; or, The Hero of Kerry. Mr. Clarke rewrote the piece, introducing a number of historic incidents, and generally enlarging and altering the dialogue.

After a tedious wait of one mortal hour, the interim being alternately beguiled by three discordant overtures from Prof. Puerner's orchestra and the equally unpleasant sounds of the stage-carpenter's hammer, the curtain rose on the first act of the play at 9 o'clock. Of the play itself little in praise can be written. The dialogue is heavy and cumbersome, surcharged with explosive Hibernian patriotic appeals that even failed to draw applause from the gallery. The comedy element is of a broad and often coarse character, and the introduction of one of Emmet's airs in a play the time of which is laid in the year 1690, is a fair sample of its inconsistencies. That part of the plot which was intelligible was remarkable principally for its improbability. In this Nineteenth century people have little interest in sliding panels, masquerading ragamuffins, impossible lords and ladies, and the combats of supernumeraries armed with property swords and carbines. As a play, Hearts of Steel is a dreary, tiresome mass of rubbish that is beneath criticism. As a spectacle it no doubt offers excellent opportunities for display. But Monday night the machinery was not in working order, the six-footed men had not been properly drilled, and were painfully uncertain as to what they were to do, or where they were expected to go; and even the horse—"the raging white charger"—that was to leap the terrific chasm of eight feet, shared in the general "balkiness" and refused, though urged by spur and whip, to essay that much-heralded jump. His rider, James Cooke, tried it a second time with no better success. When the curtain fell on the last act, somewhere in the neighborhood of half-past 12, there was a general feeling of relief that it was all over, and a general wonder as to what it had all been about.

The cast is very large, employing thirty-one people. Lillian Cleves Clarke played the heroine, Lady Alice, with spirit and fire. Through her efforts a number of lapses of memory on the part of several of the principals were bridged over successfully. She created a very favorable impression, and her conscientious efforts were received with favor. George Clarke made what was possible of the coarse Irishman, Terry, and succeeded in securing a few intermittent laughs as the result of his labors. Gus Levick is a promising young actor, but he was very imperfect in his lines, which, under the circumstances, was inexcusable, as he had had the the past fortnight in which to study. Chas. Wheatleigh and a number of other more or less capable actors were utterly swallowed up in the general gloominess of the play.

It may by cutting and frequent rehearsals become more presentable than it was Monday night, but as it stands it is uninteresting, crude and generally disappointing. The management is to blame for the tiresome delays and imperfections in the spectacular display—there had been ample time for preparation. It is said the painting of the bridge scene was not finished at 8 o'clock, and that this caused the wait at the beginning of the piece. The piece will probably be run three weeks.

Sunday night Mapleson's company sang Rossini's famous Messe Solennelle without success, as Campanini and other of the artists announced did not appear. — At Booth's Grau's French Opera company gave a farewell concert that was slimly attended, owing to the severity of the weather.—The usual concert was given at the Grand Opera House to a fair audience.

Monday night Mlle. Marimon repeated her previous success as Amina, in La Sonnambula. The house was very large. Dinorah Wednesday night, with Marimon in the title character. Friday night The Daughter of the Regiment, and Saturday matinee Aida.

Sothern gave his humorous impersonation of Fitzaltamont, in The Crushed Tragedian, Monday night at the Grand Opera House.—The Galley Slave continues to overflowing houses at Haverly's.—Estelle prolongs a wearisome existence at Wallack's.—Gilbert and Sullivan produce their new opera shortly. This is announced as the last week of Pinafore.—The Strategists meet with success at the Broadway Opera House.—Booth's is closed.—Emmet's popularity is undiminished.—French Flats crowds the Union Square.—The Arabian Night is booked for an extended run, and Manager Daly is correspondingly happy.—The interminable Uncle Tom's Cabin was revived at the Aquarium Monday night.—Levy proves a great attraction at the Twenty-third Street Garden.

At the Comique, Messrs. Harrigan and Hart may be seen in their excessively funny characters, supported by the excellent stock company, in the Mulligan Guard's Christmas. The Comique presents at every performance a cheery, prosperous appearance, and the patrons of the house are loud in their praises of the entertainment afforded them. Goss and Fox have a new act this week in which their accomplishments in the burnt cork line are "brought prominently before the public." Several new people appear in the first part in a pleasing variety of novelties, serving as an excellent appetizer for the good things which are brought on in the Christmas party which immediately follows, and which happily contains nothing distasteful even to the most particular guest.

Tony Pastor is probably as well known in this city as any man in the profession, and his cosey theatre down Broadway is quite as popular as its genial proprietor. The programme for the week opens with a laughable sketch, called A Horrible Fright, and is followed by Tom Sayers, son of the late champion, in his motto and character songs; Mlle. Lotta and Baldwin Brothers, acrobats; Tony Postor in a new budget of songs and sayings; the Wilkinsons, Irish comedians; the Royal Marionettes; Jennie Engel, serio-comic; the Swains in their sketch, the Servant's Holiday; the Parker Sisters in their latest novelty, the Cunning Little Man; Edwin Byron with imitations of leading stars; the Peasleys, in their Irish specialty, Mollie's Victory; Charles Gardner, Jr., in his Hop Light Loo, and concluding with N. G. Pinafore, or the Man who Bounced the Sailor.

Bianca La Blanche in Traviata.

[New Orleans Times.]

Expectation was naturally upon the qui vive for the aria of the soprano, and when the Violetta of the evening appeared, the popular fancy for the picturesque was at once realized. Tall, graceful, with lustrous eyes, an Italian face, and sumptuously attired, the ideal dame aux Camelia stood revealed. Her first aria discovered a pure soprano voice, light, but ranging easily and naturally from the lower to the highest register, with a thrill that rivaled that of a bird. There were critics in the parquet who remembered Colson in her palmy days, but more than one of them confessed that very rarely has a debutante obtained a more immediate and triumphant recognition. A final aria and the duet with the tenor increased the enthusiasm, now fairly aroused, and for the first time in years a loud cry of "bis" resounded through the house, and the curtain rose after the act amid tumultuous applause.

—Minnie Cummings' new play has so well pleased a certain responsible manager that he will engage a first-class company at once and put it on the road. Miss Cummings is very fortunate in securing such an important adjunct to success as a capable and responsible manager, and if her play don't go in his hands she may as well shelve it at once. Her manager will surround her with very capable people, advertise her properly, and conduct the company in every way as a first-class organization.

THE USHER.

The other day an actress said to me: "I have no desire to know any one connected with the papers. I can never tell, when an acquaintance or friend writes anything favorable of me, whether it is prompted by personal feeling or a legitimate and sincere wish to give honest praise." The lady is right. A critic should have no acquaintance behind the footlights, if he wishes to write honestly and judge fairly. The stage-door and the private lives of the people whose efforts it is his province to pass judgment upon, should be shut forever from his view. Is it to be wondered, then, that there is little true criticism in New York, when a majority of the critics have wives, daughters, sweethearts, and "friends" upon the stage, in all of whose prejudices, opinions, likes and dislikes they must perforce share?

I was much amused at the Standard Saturday night at a peculiar occurrence that took place during the evening. Verona Jarbeau, after singing a very pretty song in a way that displayed her inability to cope with even the simple music of the attendant Jelly, received four or five immense stands and baskets of flowers, which were handed to her over the footlights by Mr. Clay. Miss Jarbeau bowed her acknowledgments to Howell Osborne, one of the upper boxes, and several isolated admirers distributed in various parts of the auditorium. Leonora Braham, who, by her good work, established her claims as an artist upon the favor of the audience, did not throughout the evening receive so much as a single nosegay. She got all the applause, however, which was probably much pleasanter than the florists' masterpieces. Miss Jarbeau would no doubt gladly exchange the one for the other, if she could.

And speaking of this, it occurs to me that the handing of floral gifts over the footlights is a very silly custom, that ought to be done away with. It interrupts the progress of the play, destroys whatever illusion there may exist, and is productive of petty unpleasantnesses and jealousies in the breasts of those ladies who are not similarly favored. How ridiculous is it to see the interesting Camille or the love-lorn Juliet come down the stage at the close of an impassioned speech or effective scene, and, heavily laden with horseshoes, pillows, wreaths, wands, and heaven knows what designs of the florist's ingenuity, scrape and sidle off the stage bowing like a mechanical ballet-dancer. Let the flowers be sent around to the stage-door, if the gilded youth of the metropolis must show their admiration for their favorites in this manner.

Prof. Frobisher has a College of Oratory up-town, an establishment where the good man teaches the young idea how to spout Shakespeare, Jean Ingelow, etc. The Professor issued invitations to a number of prominent people to attend a grand reception last Thursday evening, to be given in honor of Messrs. Gilbert and Sullivan. On the appointed evening Kate Field, Dr. Fuller-Walker, Mrs. E. L. Davenport, Henry Bergh, and a number of other well-known professionals and litterati, assembled to meet the authors of Pinafore.

The hour at which they were expected came, but the distinguished visitors did not come. The minutes flew by, and as the time sped on Prof. Frobisher grew anxious—and still more anxious; great beads of perspiration started out upon his forehead, and when it was folly to expect them longer, the good man gave a mighty groan, and in response to all questions addressed to him, could answer nothing but "Damme! it's too bad!"

At the time this dreadful scene was being enacted at the College of Oratory, Messrs. Gilbert and Sullivan were quietly but completely giving themselves into the hands of the Lambs Club, which was demonstrating to them the depth and sincerity of its hospitality. While Prof. Frobisher was giving way to the rage and grief of the moment, Mr. Gilbert was responding to a toast, as his colleague alternately sipped Clicquot and puffed a fragrant Havana. It was well the fumes of the champagne and the smoke of that cigar could not reach the interior of the College of Oratory—the combined effects upon the Professor would have been akin to that of gunpowder upon a war-horse.

I generally avoid a crowded Third Avenue car, and if compelled to get aboard I take to either platform in preference to the effluvial atmosphere of the interior. So it happened that I jumped on a crowded car on last Saturday afternoon. The Hibernian conductor was just elbowing his way from the inside. Fairly outside he cast an inquiring look at the faces about him and asked: "Does anny gintleman know where the Eyetalian Theeayter is?" Nobody had ever heard of it, and we all doubted its existence. "Well, there's a leddy inside, and she can't talk gud English; and all I can make out is that she wants the Eyetalian Theeayter." And then he disappeared to have further converse with the "leddy.' It suddenly occurred to your humble servant that the dame was on her way to the matinee at the Thalia Theatre. I imparted this to the puzzled conductor as he again emerged from the interior. His face brightened. "That's it, me bye. But I thot the Ould Bowery had been turned into a Dutch theeayter!"

I hear it whispered—and not very softly either—that the Philadelphia Church Choir is on its last legs. Salaries are behind, and somewhere in Jersey the marines executed a new movement—a sort of flank movement. They tried to capture the baggage of the troupe. Tho' silent in their drill, they are hungry on the march—and Jersey is a poor State to forage in. Mr. Jim Meade, so I understand, is no longer leader of the choir, having left the company a few days ago. The doughty Jim was the backbone of the concern. Gorman was a mystery in Gotham during his stay here. The conundrum, Who is he? was never answered. This company was really the first of the Church Choir Pinatores, and last season they played quite a lengthy engagement at the Broadway Theatre. The novelty captured the town, and to some extent established a link between the Church and the Theatre—in this, that many strait-laced people attended the performances who had never before been inside a playhouse. The company was strong in vocalization, and weak in acting. But their "weakness" was their main strength—for their ignorance of stage business amused and softened the critics and mollified the deacons and Sunday school superintendents. Yea verily, did they not refuse to sing on Easter Monday and attend church in a body! And was not the fact heralded through the papers. This masterstroke of free advertising is generally attributed to the Rev. Mr. Meade. It "caught on," and increased the patronage. The choir went on the road last Summer, and on their New England tour were moderately successful. Meade's friends regarded his connection with the troupe as a joke. And Meade relished the joke as long as it was profitable.

The Ghoul has very little respect for the mental understanding of its correspondents. It is sending them circulars to the effect that Byrne will soon resume control of the sheet. It must have an inner conviction that the majority of its out-of-town staff are idiots.

T. W. Davey's Will.

The will of the late Thomas W. Davey of Detroit was filed in the Probate Court the 8th, and hearing was ordered for January 6. The deceased bequeaths his gold watch and chain to Tom Davey Randall, son of James A. Randall; his rings to James A. Randall and Corydon B. Palmer; his sleeve-buttons and pin to E. D. Price; his scarf-pins to John W. Norton and Joseph Brooks; and all his remaining estate to his wife, Martha Jane Davey, and his daughter, Mary Aurelia Davey, share and share alike. The will was executed July 10, and names as executors James A. Randall of Detroit and Manager John W. Norton of St. Louis. The deceased had life insurance amounting to about $4,000, which is payable to his elder daughter, the little actress professionally known as Minnie Maddern.

Random Notes From Boston.

EDITOR NEW YORK MIRROR:

I've been to Boston; and to visit Boston is to visit a strange land. The manners and customs there are as different as though an ocean lay between it and the metropolis. Franklin's maxim, that "whatever is worth doing is worth doing well," is as much in vogue as though the veritable Benjamin was alive and exercising a mentorship over the "Hub." It is so religiously observed that an actor would not dare to slight a part, or a manager fail to properly mount a play. Why, the paintings in Drink, now being done at the Boston, is the principal attraction in it, while the Planter's Home, on the St. John's River, Florida, in the second act of a play at the Park, is a marvel of beauty. The bill says it was painted by Henry E. Hoyt of New York. Whoever Mr. Hoyt may be, he is a great artist, and must soon be the most prominent one in America. And so it is in all the theatres here.

The ladies of Boston, when they attempt to dress, stick close to the maxim above referred to. 'Tis true—judging from appearances—they do not attempt it, for a gentle, ladylike appearance seems to be the rule, while an elegant street toilet is the exception. The gentlemen are even worse, with the single exception of a gentleman often seen on Washington street, whom they say is an actor by the name of Buckley. I saw no one dressed as we dress here in New York.

I was introduced by Mr. Holden of the Journal to John P. Smith. He is the manager of The Tourists, and seems to be very much of a gentleman. He has the manner and bearing of a Southerner. It is said that his entertainment has already made over $25,000 this season.

I saw Fairfax, a new play by an American author, at Abbey's Park Theatre. Beautiful theatre and beautiful play. The Boston papers say it is the best American play ever written. I didn't like all the people in it. The individual who played the Doctor—his name was Wheelock, if I remember—don't know the meaning of elegance or refinement, while the man who was killed in the first act don't know the meaning of a "gentleman going to the bad." He was more like a highwayman. But that little girl Cowell, on the bills—I forget her name in the play—was just too sweet for anything. Although apparently very young, she was old enough for the part, and by her clever acting made a success. A Mrs. Booth acted her part most charmingly. I didn't quite like her voice, but I suppose it's the only voice she's got; so I must not find fault.

I went into another theatre, upstairs, and saw Minnie Palmer in her Boarding-School. It was awful funny, and she is the most beautiful little thing I ever saw on the stage. She is younger and prettier than Lotta, is as good an actress, and a far better singer. She has won Boston right over, and has a bright future before her. The schoolmaster—a John Ince—was very good. Indeed, it was a fine piece of character acting. George Davenport, as the schoolboy, made the audience scream with laughter. The Globe Theatre is very beautiful, but the size of audience was something terrible. The night I was there they had but seven people in the second tier, and all downstairs was "very thin." A. Mr. Piercy in that company is a good actor, but is too slow. Miss Cavendish is a nice actress, too—but not good enough for a star. She wont win in this country. There is a large variety theatre, but they say it was on a dark side street, away down town, so I did not go.

I saw Clara Poole, the contralto singer. She looks real nice off the stage. In fact, full as nice as she does on it. She's a charming woman, and I quite fell in love with her. She has an offer to join the Melville Opera troupe, now organizing in California, under the management of Mr. Locke. I met Manager Wentworth at one of the theatres. Why, he "talks right out in meetin'." He don't hesitate to say what he means in plain language. It is so unusual, that it struck me as quite a novelty, and certainly a great relief. They say he does so to every one, and dares to speak the truth wonderful. He is very rich, and supports an elegant turnout.

The play of Fairfax was written by Bartley Campbell, a New Yorker. I'm proud of him, whoever he is. He has done most excellent work in that play, and when they called him out before the curtain and cried "Bravo!" it was a proud moment for American authors. That picture of yours last week looks just like him. When he came out I expected a repetition of some of the beautiful ideas in the piece, but it wasn't a bit like it. His speech made me sick. After such a beautiful simile as the comparison between apples and men, in the second act of Fairfax, to come away down to commonplace talk, I was sorry I saw him, even tho' he did look so spruce.

"The American Cousin's" First Appearance in London.

[Tom Taylor in The Theatre.]

Our American Cousin was suggested to me by the actual story of a young American backwoodsman, whom my friend Sir Edward Poore encountered in a hunting expedition in the Far West, and, finding him a distant cousin, belonging to the Poore family which had emigrated to America in Puritan days, invited him, with his unsophisticated old father and mother, to visit his father's seat at Cuffnells, in the New Forest, where their strangeness to the ways of high-life civilization gave rise to many amusing situations. * * * On what slight threads success both of actors and managers may hang, some incidents in the history of Our American Cousin may serve to illustrate. It was after the positive fiasco of The Duke in Difficulties, and the comparative fiasco of Babes in the Wood, that Buckstone first told me of his intention to engage one Sothern, who had made a great hit in Lord Dundreary, in a piece which he understood was mine, called Our American Cousin. I told him how I had written the piece at Mr. Webster's request that I would supply a part for Joseph Slingabee, who had had some success as an American low comedian a few years before; how the actor had read the piece and liked the part of Asa Trenchard; how by his death the piece had been thrown on Mr. Webster's hands; how I got it from him in exchange for another piece, Helping Hands, and found a market for it in America, where at Laura Keene's Theatre in New York it had been the great success of its time, thanks originally to Jefferson's Asa Trenchard, and afterward and gradually to Sothern's Dundreary, the development by the actor of a third-rate part into unlooked-for prominence.

But, I added, I had always understood that Dundreary was an extravagant caricature of an idiotic English nobleman, and that I should have thought, however the burlesque picture of an impossible original might have been relished in the United States, if would not go down here, where the extravagance would be likely to disgust more than the humor amuse. "That may be," said Buckstone, "but our business has been very bad, and we must try something, so I have engaged Sothern. He has played the part 800 times already in America, and I hear he has made a great thing of it. I want to know how much you want for the piece?" "How long do you expect to run it?" "Oh, some six weeks or two months." We agreed I was to have £150. Sothern appeared, succeeded; the piece ran for more than a year—the year of the second Great Exhibition—and so added above £20,000 clear profit for the manager, made the actor's professional future, and all by a fluke. When it had been running some three or four weeks with success so little marked that Buckstone was thinking of "taking it out of the bill," Charles Matthews coming in to see it one night, and hearing of this intention, strongly advised Buckstone to "hold on." "It is a wonderful impersonation, and the public will take to it. Wait a little and see if they don't." Buckstone took the advice, and held on, with the result I have just summed up.

When the success of the piece was assured, the question was raised as to my right to any payment for it. By first production in America it was contended that my copyright was forfeited, and that legally I could claim nothing. The cases decided on the last Copyright Act supported this view of the law. I have no doubt that if Buckstone had stood upon his legal right he could have refused to pay me the £150 he had promised without the light of legal advice; but I am bound to say he paid me the £150, after taking care, naturally, perhaps, to let me know I had no right to it.

ABERLE'S NEW THEATRE.

Monday night Lina Tettenborn opened to a good house, in her own four-act specialty play, entitled Tina, the Milk Vender, a musical burlesque comedy, in which she was ably supported by the popular comedian, M. W. Fiske. Miss Tettenborn gained immediate favor with her audience in her Tina, the milk vender, a character admirably suited for the purpose of displaying to good advantage her various specialties. Mr. Fiske was equally as successful in his Colley F. Schawab, a would-be reporter, creating at times a deal of merriment. The remainder of the cast was made up from the the stock company, and was quite satisfactory. In the first part, the popular change artist, John Morris, introduced his well known act; the Brennans and Capt. George Laible, in their original productions; Bonnie Runnells, in his specialties was recalled till he was exhausted, and DeWitt Cook, an excellent juggler, made up a splendid olio of novelties.

HARRY MINER'S.

This is "positively" the last week of Pinafore at this popular house. Whether the King High Kickers, Emerson, Clark and Daly Brothers, were the cause of this rather abrupt decision is not positively known, but some one about the theatre inadvertently said "What, never?" and the quartet immediately expressed a desire to practice on the whole crew. Kelly and Ryan still "Carry the Hod," to the delight of their many admirers; Dolph Sevino, lightning caricaturist and musical artist, in a neat act; Louise Montague as Josephine in Pinafore; Belle Clifton, song-and-dance lady; Harry Constantine, female impersonator: Edward Baker and Florence Wells in an operatic sketch called Lost; Goldie Steele and Sallie St. Clair in their statue clog; Bob Milligan and Ada Adair in a good act, and hosts of others. Next Monday, 22d, first production of The Naiad Queen, a rare spectacular and operatic piece arranged especially for this theatre.

THE VOLKS.

The management make an extraordinary apology this week for the terrible infliction Manager Gieselberg brought upon the patrons by producing another Pinafore. They promise, however, that if the public will support them in this their hour of trial, while recovering from the effects of last week's agony, they will show their appreciation by preparing one of the best bills of novelties ever shown at this house. Frank Donaldson, the Man-monkey, appears in a strictly one-act drama; Tom Harper and Jessie Merton, the original one-legged song-and-dance artists; Mabel Florence, vocalist; Frank Livingston, athletic star; the great St. Leon, the female impersonator; Barnard and Lartello, Ethiopian comedians; George Ellsworth in his Military Drill; Frank George, Irish comedian; the Woods in new sketches, and all the old favorites in the stock company. The entertainment concludes with Frank Donaldson's drama, The Pirate and the Fatal Ape. Next week, Minnie Oscar Gray and William T. Stephens with their dogs.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

that can be said. Herbert Aveling, as Claudio, was sadly deficient in refinement and ease of style. His acting was very monotonous, and his voice grew very tiresome before the end. Mr. Carhart played Leonardo very badly, and the gentlemen who "went on" for Borachio and Conrad are beneath criticism. Adelaide Cherie looked "Leonardo's tall daughter" to perfection, but self-consciousness marred her acting in her important scenes. The rest of the support cannot be commended. The scenery and stage sets in Much Ado and Clancarty were all very fine. This week Rice's co. in Evangeline. Enchantment for the holidays. I do not think Bartley Campbell has been as successful in Fairfax as in My Partner. Certainly, he has not been so original, for its leading incidents have been taken from a number of sources, and several of its personages resemble characters in well known plays; but these are trifling sins, for Mr. Campbell has treated what he has appropriated with judgment, and has produced what, on the whole, must be pronounced a very good and interesting play. I have complained often of the un-national character of plays which are supposed to depict American character. And though the piece is assumed to be laid in the South, there is not a personage or situation that has anything characteristically American about him, her, or it. However, the action is rapid, the dialogue fresh and pointed, and the situations are admirably contrived. The attention is at once engaged, and is skilfully held from beginning to end. The plot has already been given in your columns, and it is therefore unnecessary to make any allusion to it. Mrs. Agnes Booth had in Mrs. Marigold a part that enabled her to manifest her special talents. Mrs. Booth has made it one of her most effective impersonations, being strongly marked by true feeling, intelligence, grace and ease. Joseph Whiting's Fairfax was as fine, finished and studious as any of his assumptions have ever been, and this is no small meed of praise. The Dr. Gayford of Joseph Wheelock must be pronounced decidedly clever, complete and finished, together with an easy, off-hand manner of treating complicated circumstances. and a good-natured temperament with a bluntness of speech, depicted with artistic touches which are to be found only in the repetoire of a true artist. Mr. Owen made much fun of a melodramatic part entirely out of his line. Mrs. Gilbert, Sydney Cowell, Mr. Ferguson, and Mr. Riggs were very satisfactory, and no fault can be found with their personations. The play could scarcely have been better mounted, and the scenes and sets were beautiful and elaborate. Fairfax all this weak.

If the assertion that the majority of theatre-goers nowadays care only to be amused be true, there will be very little room to spare in the theatres throughout the country where Minnie Palmer and her Boarding-School may visit, for a more amusing entertainment has rarely been presented in Boston than the Boarding-School. True, the piece amounts to nothing in itself, but Minnie Palmer and her excellent co. give zest and enjoyment to make up for any deficiency. Minnie Palmer deserves every encouragement. Her acting was natural, her dancing graceful, and she is equally skilled in singing. Miss Palmer has one great fault, and that is her imitation of Lotta, which no one can fail to detect, particularly in shaking the head, closing the eyes, and twisting the mouth. All this Lotta does, and so does Miss Palmer. Let her overcome these faults and the public will discover in her a unique and intelligent artiste. Wm. Scanlon found an opportunity to display much humor in the character of David; also his singing was received with much favor. John Ince acted the Schoolmaster with comical dignity, and was correct and painstaking. Geo. Davenport's impersonation of Harry was excellent. Business was good all the week, and it can safely be said that the Boarding-School proved a success. The Tourists this week,

An excellent business has been done at the Howard Athæneum. This week, Irving's Royal Japanese troupe, Landis and Steele, Georgie Kane, Curry and Hall, Elsie Kruger, and M. A. Huntley are the fresh attractions; also, Boston After Dark for the afterpiece.

The new Novelty Theatre opened on Monday night to a crowded house, with Home.

GLOUCESTER.

Baird's New Orleans Minstrels came 11th, to only moderate business, but gave a very pleasing entertainment. Particularly noticeable was the introduction of twenty-one performers in the opening chorus, with the eight end-men in the front. Dixon, the ventriloquist, gave some very clever exhibitions of his talents, and the great challenge statue clog dance by the eight "marvels," headed by Mack and Holbrook, was remarkably well executed. Startling Illusions were given 12th and 13th by Balabrega, the Swedish illusionist, assisted by May Leyton, to very slim houses. The performance was very fine. Murphy's Juvenile Pinafore is coming again 16th, under management of Popular Course. We were in hopes our citizens had had a suffice of this class of entertainment. We understand that the engagement of Murphy with Little Corinne, who takes the part of Buttercup, has been cancelled. If this be the case, we would advise Mr. M. not to announce her appearance in the advertisements. Oofty Gooft's Under the Gaalight co. have some very fine paper up, announcing their appearance 18th. Charles H. Hicks is here to-day, billing the California Minstrels for 22d. Manager John S. Moulton of Salem brings a novelty co. 25th. Harry Bloodgood's new minstrel co. is booked for Jan. 5, and Pat Rooney for 27th.

LYNN.

Music Hall: Murphy's Miniature Opera co. played to large business 15th. The Park Instrumental Quartette gives the final performance in the People's Course 17th. The California Minstrels are billed for 26th, and Boston Theatre co. in Drink on 24th. The Christmas bill has not been announced, but the hall is engaged.

SALEM.

Mechanic Hall: Oofty Gooft's comb. 10th, to not very good business. Charles H. Webber of this city played his comedy co. in his own piece, The Banker's Crime, 12th. Business not very good. The piece has been seen here before and calls for no comment. The announcements are: C. L. Davis and co. in Alvin Joslyn 16th, Murphy's Miniature Pinafore co. 20th, California Minstrels 19th, Charles H. Thayer's co. in Streets of New York 25th, Boston Theatre co. in Drink Jan. 1.

HAVERHILL.

California Minstrels, headed by Cool Burdick, 18th. Aldrich and Parsloe are expected in My Partner; date not made as yet.

TAUNTON.

Oofty Gooft comb. gave Under the Gaslight 8th. The California Minstrels cancelled their date and did not appear.

LOWELL.

Sol Smith Russell and Berger Family 8th, to large and well-pleased audience. 11th, San Francisco Minstrels to "standing-room only." 15th, C. L. Davis in Alvin Joslyn; 16th, Fatinitza. Item: There has been a large advance sale of seats for Fatinitza.

SPRINGFIELD.

Opera House closed all last week. This week we have: Barlow, Wilson, Primrose & West's Minstrels, 15th; the Ideal Opera co. in Fatinitza, 18th; the Vigilantes, 19th; Lester Wallack in My Awful Dad, 20th, under management of William Henderson.

FITCHBURG.

Farrer & Clark's Uncle Tom 6th, two performances; good houses. Booked: 14th, Centennial Jubilee Singers; 27th, Hartz the Magician (week); Jan. 13, Boston Museum co. Boston Theatre co. and Murphy's Opera co. have cancelled.

New Hampshire.

PORTSMOUTH.

California Minstrels booked for 15th; Gus Phillips' Oofty Gooft comb. 17th; New Orleans Minstrels 22d; W. H. Whitmet plays Harry Bloodgood's Minstrels on the N. E. Circuit here on the 30th.

MANCHESTER.

Smyth's Opera House: California Minstrels gave a fine entertainment 12th, to a good house. Billed: Oofty Gooft comb. 16th, C. L. Davis in Alvin Joslyn 19th, and the Harry Bloodgood comb. 27th. The New Orleans Minstrels are coming soon.

New Jersey.

NEWARK.

Grand Opera House: 9th, Den Thompson played Joshua Whitcomb to light business. His characterization is good, and the audience were delighted. 13th, Gorman's P. C. C. co. in Pinafore at matinee, and Smugglers evening. Business was not good. The last time they played Pinafore here they had an $800 house. This time one of the ciphers could be omitted. The Smugglers, I fear, will not be a success; the music is not of a character to become popular, and the libretto is bad. A little unpleasantness occurred between Meade and Gorman, which resulted, as far as I can learn, in the withdrawal of Mr. Meade from the co. There was blood shed upon the stage at the Grand Opera House, on the afternoon of the 13th. Manager Hofele was the shedder, and a stage carpenter the sheddee. Hofele says the line must be drawn somewhere (this, I think, is a quotation), so he drew it (not mild, either) on the carpenter's head. The carpenter don't work for Mr. H. now, but Baba will be produced all the same on the 13th and week. The amateurs are going to play at Caste next. Lester Wallack Christmas week.

Newark Opera House: 8th, 9th and 10th, The Vigilantes. Frank Tannehill was very good. Miss Cole, the leading lady, left the co. on 10th, to fill a prior engagement. Maggie Barnes took her place. Miss Barnes appears to be young, and will no doubt learn to act some day.

Waldman's: 15th, week: The Dockstaders, the Herbert Brothers, Karoly Ordey, Lizzie Mulvey and Master Roberts, the Richmond Sisters, Lizzie Murio, Miss Ordey, Barney Fagan, Louise Stetson. Monday, Tuesday and Wednesday, Halvei, the Galley Slave; Thursday, Friday and Saturday, Daisy Farm.

TRENTON.

Taylor Opera House: 11th, Den Thompson appeared for the first time in this city in Joshua Whitcomb, to a very large house. 13th, Gus Williams produced Our German Senator before a large house, and gave great satisfaction. 20th, Juvenile Pinafore. 22d. Watson, Ellis and Kernell Brothers, 25th, Clark's co. in Two Orphans. 27th, Pat Rooney comb.

JERSEY CITY.

Agnes Herndon played three nights of last week in Fate, and created a very favorable impression. Monday night Minnie Palmer's Boarding-School opened to an immense house and gave universal satisfaction.

Pennsylvania.

PHILADELPHIA.

Walnut: Kate Claxton and troupe opened for one week on Monday in the Double Marriage. She is one of Philadelphia's favorites, and will draw well. 22d, Emerson's Megatherian Minstrels. Arch: Robson and Crane commenced a week's engagement, and will appear Monday, Tuesday, and Wednesday in Our Bachelors, and the balance of the week in Comedy of Errors. 22d, Mr. and Mrs. McKee Rankin in the Danites. Chestnut: Second week of Wives; which drew excellent audiences last week. Broad: The Gotthold comb. commenced an engagement on Monday evening at this theatre appearing in The Octoroon. This is the same co. that appeared lately in New York. Park. Second and last week of Ny Partner. The piece has drawn full houses every night. 21d, Gus Williams in Our German Senator. North Broad: F. L. G. is still the unfailing attraction, Monday being its forty-ninth performance. Academy of Music: Monday evening Miss Emma C. Thursby gave a concert, which drew a crowded house. Every seat was sold months ago. She was aided by Miss Emily Winanti, contralto; Charles Frirsche. tenor; and T. Adamowski. violinist. Wednesday afternoon Fon and Zimmerman's Opera troupe give a Pinafore performance at this house, being a special entertainment of welcome to General Grant. Wood's Museum: This week Master N. S. Wood appears in The Boy Detective. In the afternoons Our Wife is performed by the stock co. New National: Mr. Harry Weber commenced an engagement on Monday in Nip and Tuck. Eleventh Street Opera House: An entire new and attractive programme is offered this week by Crancross' Minstrels. Standard: New, Sid. C. France, Prof. Neil Smith and trained dogs, Lizzie Lanning, Archie White and Ella Esmond, Edward and Maude Werner, and Charles A. Grear. Grand Central: New arrivals, Pell and Lewis, Frank and George La Rosa, Lizzie Conway, Blanche Austin. Good business. Alhambra: New comers, Tom Hodges, Tom and Henrietta Murray, C. E. Foreman, Topack and Moore, Winnetta Craven. Full houses.

PITTSBURG.

Opera House: As regards its members, individually and intellectually, the co. which closed a fair week's business 13th, is indeed a Criterion one. It is to be regretted that they did not produce plays more commensurate with their abilities. Freaks and Our Daughters constituted the repertory of the week. The former proved a conglomeration of absurdities. The latter, though with but few strikingly dramatic effects, contains a good moral, and is worthy of patronage. 15th, Neil Burgess in The Widow Bedott. 22d, Mr. and Mrs. Frank Chanfrau in Kit.

Library Hall: 19th, benefit to Lillian Spencer. 22d, Lawrence Barrett and co., one week. 17th, Mary Orton in The Murderer.

Williams' Academy: New faces to appear 15th—Frank Melrose, N. Livingston, the three Rankins, John Williams, Willis Pickert, Julia Wolcott, and Andy McCollum. Continuing: Sheehan and Jones, Ada Forrest, Stuart Sisters and Homer and Holly.

Trimble's: We are to have hell on earth at this house, for one week, beginning 15th. Mme. Schneider's Burlesque troupe and Louise Pomeroy's Red-Headed Blondes will fully demonstrate the matter for us.

Items: Business at the Academy and Trimble's good.—Lyceum remains closed.—All the "free" varieties in this city have closed, and business at the legitimate houses has, therefore, materially increased.—Our amateurs, as in other cities, will soon inflict us with The Chimes of Normandy.—T. F. Egbert of the Criterions was for two seasons a member of the Opera House co. He has improved very much since that time. Louise Sylvester, also of the Criterions, is a Pittsburg girl, and was warmly welcomed home. —J. H. Fitzpatrick, of Trimble's regular co., was at one time the main support of Katherine Rogers.—A new variety theatre will likely be erected in Diamond street. Henry Vierheller will manage the house.

ERIE.

Park Opera House: Hyers Sisters and Sam Lucas 8th, and gave good show to fair house. Followed 11th by New York Miniature Opera co. in Pinafore, and Jordan & Corliss' co. in Cox and Box to large business, and gave a very creditable performance. But the management should do away with the Cox and Box arrangement at once. This week we have Chanfrau and co. in Kit 15th; Henrietta Chantrau in Parted 16th; Mrs. Candee's Juvenile Pinafore co. 18th; Mrs. Scott-Siddons 20th. Booked for Christmas week are Richmond-Von Boyle 22d and 23d; Rial & Draper's Uncle Tom co., 24th and 25th, and Lawrence Barrett 29th.

BRADFORD.

Wagner's Opera House: Harry Webber's Nip and Tuck comb., to good business, 9th and 10th. Webber and Fitzpatrick became great favorites here. Hyers Sisters in their drama, Out of Bondage, 12th and 13th, to fair business.

POTTSVILLE.

Academy: 5th, F. S. Chanfrau to medium biz.; performance good. 9th, Smith, Waldron, Morton & Martin's Big Four Minstrel troupe. They deserved a better house, as they gave an excellent show. 11th, Gus Williams (Our German Senator) to one of the largest audiences of the season. 13th, Den Thompson.

WILLIAMSPORT.

Academy of Music: 11th, Pat Rooney's comb. to a large house; audience delighted. Mary Anderson, 24th.

Delaware.

WILMINGTON.

Grand Opera House: Gus Williams in Our German Senator; fair house and good performance. 15th, Smith, Waldron, Morton & Martin's Big Four Minstrels.

Maryland.

BALTIMORE.

Holliday: John McCullough appeared in Virginius, Hamlet, Othello, Jack Cade, The Gladiator, Julius Cæsar, and The Honeymoon. He was ably supported by F. B. Warde and an excellent co. Charles and Addie Plunkett gave an amusing performance of A Conjugal Lesson at the Saturday matinee. Business good. This week Mr. and Mrs. McKee Rankin in The Danites. 22d, Kate Claxton in Double Marriage and Two Orphans.

Ford's: The Weathersby-Goodwin Frolques in Hobbies. Jennie Weathersby, as Miss Euphemia, is more ridiculous than ever, if possible; Raymond Holmes is an improvement on the Arthur Doveleigh they had last year, while Charles Bowser is not so good a Major Bangs as Mr. Burns. Business excellent. This week Alice Oates in Little Duke, Pretty Perfumer, Grand Duchess and Girofle. 22d, a new musical comedy, illustrating a trip from Shanghae to San Francisco. Blanche Ford, Denham and others of the stock will take part. It is entitled On the Pacific.

Academy: 18th, Emma Thursby in concert. The Sullivan Welcome Concert has been postponed to Jan 8.

Central: Business has been excellent this week. George A. Hill appeared in The Serpent's Sting; also variety. This week, Watson, Ellis and Kernell's Star troupe.

Front: The burlesque Forty Thieves drew large audiences. This week, Lillie Hall and Charles Fostelle in Hassanbad; or, the Pretty Prince. Fred Roberts, Cahill Brothers, John Lang.

Item: Kate Forsyth deserves a great deal of praise for her performances this week as leading support to John McCullough. Before this season she played soubrette parts.

District of Columbia.

WASHINGTON.

National Theatre: Mr. and Mrs. McKee Rankin and a good co. drew only moderately in The Danites last week. Remenyi's Sacred Concert 7th drew a full house. This week we have Haverly Chicago Church Choir co. in Pinafore. Next week Rice's Evangeline.

Ford's Opera House: Jefferson gave The Rivals and Rip Van Winkle to crowded houses last week. He was supported by a remarkably fine co., R. L. Downing playing Captain Absolute very well indeed. This week the Weathersby-Goodwin Froliques in Hobbies. Alice Oates, 22d.

Lincoln Hall: A large and fashionable audience greeted the Kate Thayer Concert co. 9th. Miss Thayer was a stranger here, but made a good impression. Mrs. Helen Norman's fine voice won much applause, as did also Arbuckle's solos on the cornet. Signor Tagliapietra and Mme. Carreno have been here often before, and have hosts of admirers. Altogether, the co. is a very strong one. Schuyler Colfax gave his lecture, Across the Continent, 10th. Emma Thursby appears in concert 17th, assisted by Emily Vincent, Franz Rummel, Adamski, Blumenberg, and George Colby.

Theatre Comique: The attractions this week are the Reynolds and Cogill comb., Frank Bush, Lottie Grant, El Nino Eddie, Mabel Pearl, Sharpley and Carroll, Lou Edwards, Sparks Bros., and the regular co.

Arlington: Edith St. Clair, in From the Altar to the Scaffold; Dolly Davenport, Louise Vavasour, Nina Bach, Ella Kent, Nellie Montrose, Ida Hanly, Frank Harrington, Griffin and Erwin, Johnnie Mack, and the Leonards.

Virginia.

RICHMOND.

Theatre: Haverly's Church Choir Pinafore, to large houses, 8th, 9th and 10th. 15th, Washington, one week. Oates Comic Opera 11th, 12th and 13th, to fair business. Theatre closed until 18th, when Agnes Herndon will open for three nights and matinee. Christmas week, New Orleans Minstrels. Mozart Hall: Kate Thayer Concert co. drew a large audience 15th. The matinee on the 11th, on account of bad weather, was poorly attended. Theatre Comique: Business good. No new faces announced.

LYNCHBURG.

Opera House: Alice Oates 6th in The Little Duke, which was rendered in excellent style to fair business; $235. 12th, The Kate Thayer Concert co. to fair business. 22d, Agnes Herndon comb.

North Carolina.

CHARLOTTE.

The Bessie Darling comb. 4th, in Hunchback, to good house. Alice Oates in Little Duke, 5th, to THE house of the season. Booked: Louise Pomeroy 27th and 28th; Barney Macauley Jan. 9. 10; Fanny Davenport 16th, Tony Denier 22d. MIRROR on sale at Fiddy Brothers', Central Hotel building.

South Carolina.

CHARLESTON.

Maggie Mitchell played to large and delighted audiences on the 8th and 9th; could have played the whole week to fine business. Bessie Darling opened to a large house 10th, and the business promises to be large. 17th, Kate Thayer and her co. of artists, under Will E. Chapman. Items: The mounting of Miss Mitchell's and Miss Darling's plays were of a superior order and in keeping with the reputation of the Academy of Music.—The adoption of a boy baby by John E. Owens, owner of the Academy, causes much merriment among his friends here.

COLUMBIA.

Opera House: Bessie Darling in Hunchback 8th and Macbeth 9th, to moderate business. Kate Thayer Concert co. billed for one night 15th.

Georgia.

ATLANTA.

Rentz-Santley Novelty co. at DeGive's 9th, to large audience; 10th, very light. Maggie Mitchell is billed for 15th in Pearl of Savoy; 16th, Lorle. Barney Macauley 19th and 20th.

SAVANNAH.

Maggie Mitchell 10th and 11th, to large and appreciative audiences. This was her first appearance in our city for seven years, so our citizens turned out in goodly numbers. Louise Pomeroy is booked for 29th and 30th and Jan. 1.

Alabama.

MOBILE.

Rice's Surprise Party played to fine business at the theatre here, three performances, last week, opening in Horrors, and following in Robinson Crusoe and Revels. Principals did not seem to make much of a hit. Alice Atherton is a Mobile girl, and used to play with the old Histrionic Club here. An effort was made to bring over the Strakosch Italian Opera for off-nights (Wednesdays) of New Orleans, the theatre keeping dates open. The scheme failed, however, expense of train back and forth necessitating too high prices. Great public disappointment is now expressed everywhere; but THAT does not cost a cent, and the tickets did—250 of 'em.

Maggie Mitchell opens for three performances (Fanchon, Lorle and Pearl of Savoy) 19th. She is a great favorite here, and big houses may be looked for, sure. She skips New Orleans and plays Christmas week in Galveston, thence through Texas.

Bowers-Thompson comb. play here 24th, 25th, 26th and 27th, having taken one night of Max Maretzek's opera, now asleep in the Hollow. If this party fails to do biggest Christmas week ever seen here, all signs are n. g. Both Mrs. Bowers and Charlotte Thompson are big favorites, and together they are a strong team here. I hear club rumor that they do a new play by Mr. De Leon; adaptation from the French, called Quicksands, but the manager of that ilk is uncommunicative about it. Tauvine William (Buffalo Cody) and Tony Denier's Humpty Dumpty fill New Year's week. Merry Christmas and long life to the NEW YORK MIRROR! It is steadily gaining friends here.

Canada.

TORONTO.

Royal Opera House: Emerson's Megatherians 9th and 10th. Tuesday night was the largest audience that ever visited that house on the opening night of any co, standing-room only being available; and they also had very large houses Wednesday night and matinee. Remainder of the week, Haverly's Mastodons. It may be said without a doubt that this company is the finest now traveling. The theatre was crowded to the doors at each performance, standing-room only offering half an hour after the doors opened. 17th, Annie Eva Fay and Fay-Bradden comb. 18th, 19th and 20th, Mrs. G. C. Howard's Uncle Tom's Cabin. Albert Hall: 18th, 19th and 20th, the Berger Family and Sol Smith Russell.

OTTAWA.

Anthony & Ellis' Uncle Tom comb. on leaving got a bad blast from the local press. It did not appear to have any effect, for they played Monday at Prescott and Tuesday at Brockville to big biz. Mrs. G. C. Howard, with her Uncle Tom comb., opened 12th to better house than had been anticipated They are as a co. far superior to the Anthony & Ellis crew, and place the piece before the public in its purity. Mr. and Mrs. George Case open on 20th for three nights and Christmas matinee. They give a delightful parlor entertainment.

HAMILTON.

Mechanics' Hall: 8th, Emerson's Megatherians to over $600—the largest house of the season; the best minstrel show that has yet visited us, though judging from the flattering reception they have received all over the country, Hamilton theatre-goers fully expect as great a treat from Haverly's famous Mastodons, who will, I learn, visit us shortly. Berger Family 17th.

MONTREAL.

Things theatrical here are about as dull as can be, the Academy being "to let" all the week, and Grace Egerton playing to very poor business at the Royal. She is, of course, good, but is getting somewhat into the "sere and yellow"—that is, theatrically—and does not command the attention she did. It was talked about having Mapleson's Opera co. up here for a week, but the dates did not suit, and the subscription list did not fill, and so we are done out of that treat. Thomas of the Academy has gone to New York, on the hunt for novelties for the public here, but it is hard to please, for some of the best things that have been here have been left with anything but pleasant financial recollections of the town.

LONDON.

Mechanics' Hall: Redpath and Brown's moving tableaux came 19th, to large business. E. A. McDowell's comb. followed 11th, in The Colleen Bawn, to a crowded house. The regular stock gave Out in the Streets, 12th and 13th, to good houses. They present Uncle Tom's Cabin week of 15th. Holman Opera House: The Graves-Boniface comb. 10th, in The Soldier's Trust, to light business. Haverly's Juvenile Pinafore appears 19th.

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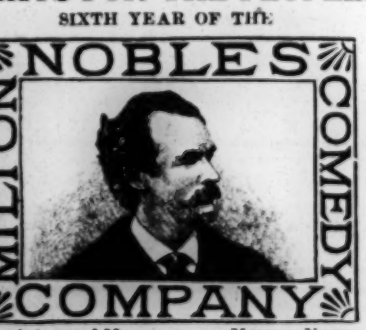

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All was gayety and fun on the stage, and songs, dances, light singing, and taking gags were introduced in rapid succession, meanwhile the audience were kept in a state of continuous laughter.—TRAVELER.

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WHO, WHAT, HOW?

THE MEANS ADOPTED BY THE SELF-STYLED

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The following from the Canton correspondent of THE NEW YORK MERCURY, Dec. 6, explains itself:

CANTON, O., Dec. 3.

Charles A. DeGarmo, press-agent for Emerson's Megatherians, went Dec. 1 to stores in whose windows were displayed lithographs of J. H. Haverly's Combination, booked for Canton, and requested proprietors to "take down these lithographs until Mr. Emerson's show was over," tickling some by adding that when they were replaced complimentaries would be forthcoming. By this Mr. Haverly's lithographs are nearly all put out of sight.

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It was enthusiastically received and may be said to be the best play produced in Philadelphia in some years.—Phila. Ledger.

The theme is well chosen, the story is interesting, and the development of the plot consecutive and full of strong situations. It is a fine play.—Phila. Times.

It is not often a dramatic writer produces two successful plays within a few weeks of each other, but this feat has been accomplished by Bartley Campbell with My Partner at Union Square and the Galley Slave at Chestnut. The text is remarkable for its correctness, its lightness and its humor.—Phila. Bulletin.

Several of the situations are exceedingly good.—Phila. Telegraph.

A better play than The Banker's Daughter. A reflex of American society abroad.—Hon. J. W. Forney in Progress.

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